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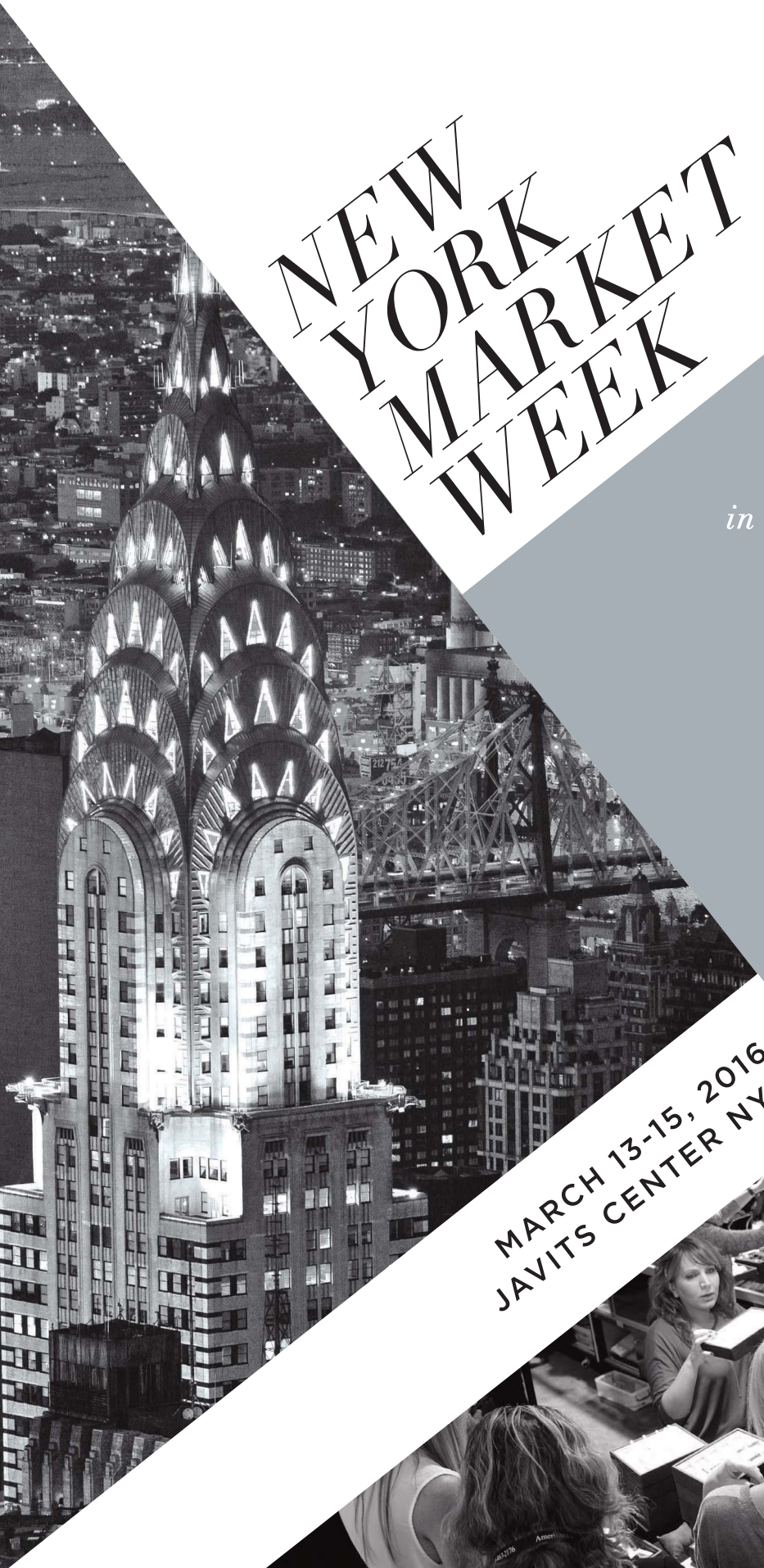

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CONTENTS VOL.35/NO.5

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CLAUDIO PINO
Tactus, 2010
sterling silver, copper, brass, moonstones, rubellite
1 ½ x 3 ½ x 1"
PHOTO: CLAUDIO PINO
(SEE FEATURE, PAGE 44)

4 **Foreword**

UNDER THE COVERS

16 ***Multiple Exposures: Jewelry and Photography***
BELLA NEYMAN

IN PRODUCTION

18 **Ashley Buchanan**
ANDREA DINOTO

IN THE STUDIO

20 **Jim Cotter**
ELIZABETH MCDEVITT

POSSESSED

22 **The Bollmann Collection**
LIESBETH DEN BESTEN

LIFETIME ACHIEVEMENT AWARD

63 **Fred Fenster**
SUSIE GANCH

IN MEMORIAM

64 **Manfred Bischoff**
HELEN WILLIAMS
DRUTT ENGLISH

FEATURES

26 **Art Knives: The Double-Edged Allure**
At once lovely and lethal, art knives have the power to cut viewers to the quick.
GLEN R. BROWN

36 **Kranitzky & Overstreet: Windows on the World**
The elaborately wrought jewelry of this collaborative duo transports us to another realm.
KATEY SCHULTZ

44 **Claudio Pino: Lord of the Rings**
This virtuoso ringmaster brings the wonders of earth and sky to alight upon our fingers.
ANDREA DINOTO

52 **Interrogating Smart Jewelry**
An examination of the brains and the beauty behind the smart jewelry craze.
AKIKO BUSCH

REVIEWS

58 **Jana Brevick: This Infinity Fits in My Hand**
JUDY WAGONFELD

59 **Brilliant: Cartier in the 20th Century**
ELIZABETH MCDEVITT

61 **Mapped: A Survey of Contemporary Jewelry and Metalwork**
KATHRYN HALL

62 **Noon Passama: Formal Research**
KATJA TOPORSKI

Cover:
TOM FERRERO
Gourd Knife, 2007
silver, gold, walnut wood, bone, amethyst
11 x 7 ½ x 7 ½"
PHOTO: KEVIN MONTAGUE
(SEE FEATURE ON PAGE 26)

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Creativity is mostly a mystery driven by inspiration. Jewelry artists are no exception, taking inspiration wherever it is to found: from nature, from popular culture, from storyboards, photographs, painting and sculpture, travel, the history of art and the history of jewelry and decorative arts. Aaron Faber Gallery has asked a select group of jewelry makers recognized for their style and innovation to share their inspirations in a group exhibition.

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JEWELRY AND ALTRUISM are rarely spoken of in the same breath. Bodily adornment is more typically linked to narcissism than benevolence; to being selfish, not selfless. There are, however, cases in which jewelry does act in the service of others, providing unexpected encouragement, comfort, and wisdom. While the artists featured in this issue of *Metalsmith* may not call themselves altruists, they've all managed to fashion work that benefits humankind in some way.

The burgeoning field of smart jewelry, profiled here by Akiko Busch, would seem ideally suited to serving the needs of others. Small wearable devices can track calories, count steps, monitor heart rates, sleep patterns, and brain waves, as well as offering data storage and retrieval. And yet, in order to be truly serviceable, smart jewelry requires another important element. As Ivy Ross, designer and head of Google Glass, observes, "The technology industry is beginning to understand the need for beauty." Indeed, as gadgetry migrates from our desks to our bodies, the real gift to humanity is an attractive and comfortable design.

There is an inherent selflessness built into the collaborative duo of Robin Kranitsky and Kim Overstreet, whose productive interchange demands that they give over to each other completely. Their many commissioned projects extend this creative philanthropy, as they set aside personal proclivities and lend themselves to making pieces that have honored Madeline Albright, commemorated an USA and Russia summit, and addressed other key world events.

"Human beings with dreams and desires are the real source of my inspiration," says spotlighted jeweler Claudio Pino. He accordingly sets out to fuel these longings with rings that uplift through their splendor and poetry. Pino's finely engineered extravagance is at the service of the human spirit; his artistic virtuosity morphs into virtue.

Through the work of Pino and others we are reminded that random, or intentional, acts of beauty can be a prime form of kindness. And in the arsenal of altruism, pleasure will always hold a special place.

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

metalsmith

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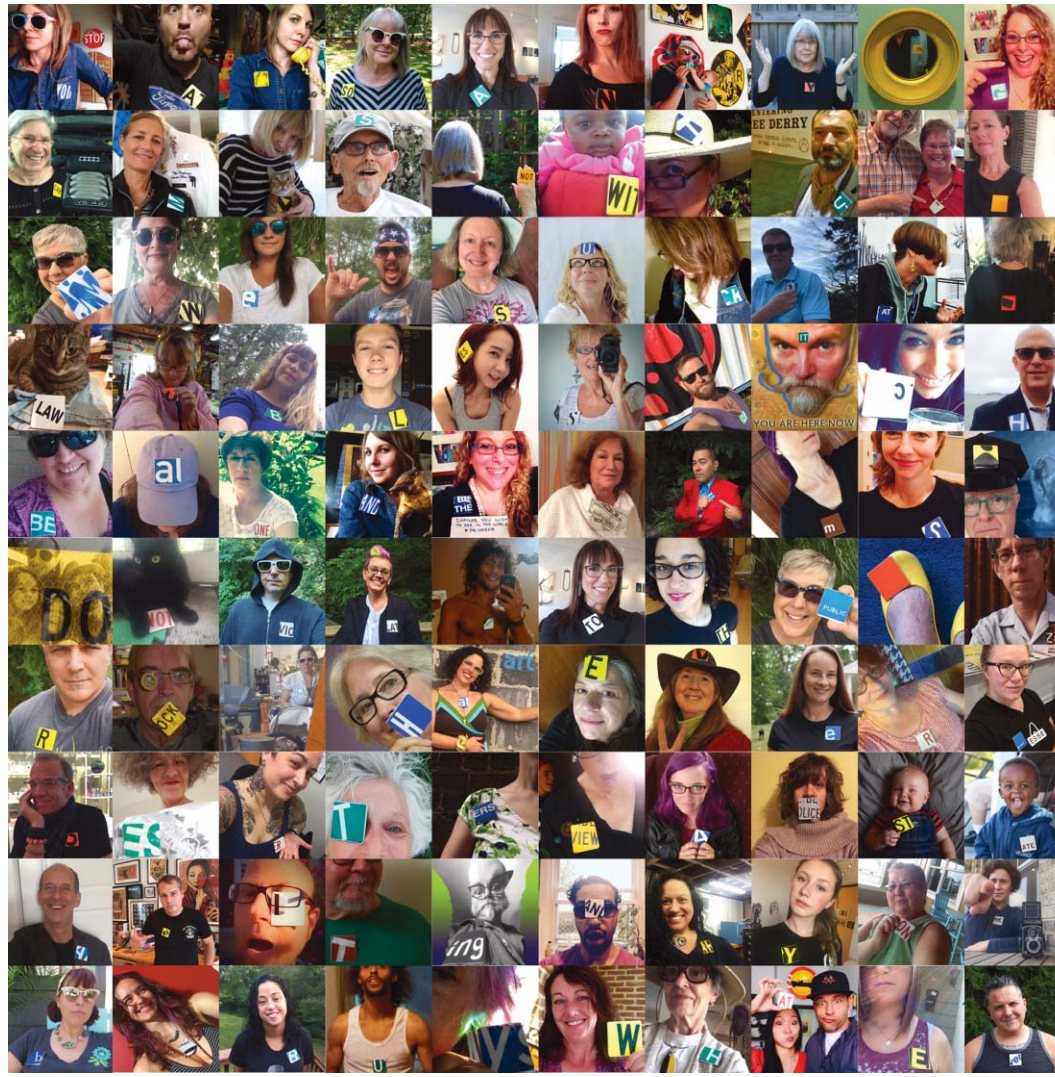

RANSOM

This series of one hundred brooches was humanufactured® of recycled aluminum traffic signs. It was inspired by Jamie Reid — the Sex Pistols' graphic designer and Rosalie Gascoigne, an Australian collage artist.

Each brooch was sold with the stipulation that it had to be photographed by the purchaser while wearing it. This idea arose from conversations I had with my daughter Aila. The rich selfie photos submitted by the participants (listed on the left) becomes a quilt, illustrating our diverse community.

The piece is dedicated to my long-time mentor, art connoisseur and critic, author, design fanatic and dear friend, Steven Holt of San Francisco who died in August, a day after he completed his portrait for this project

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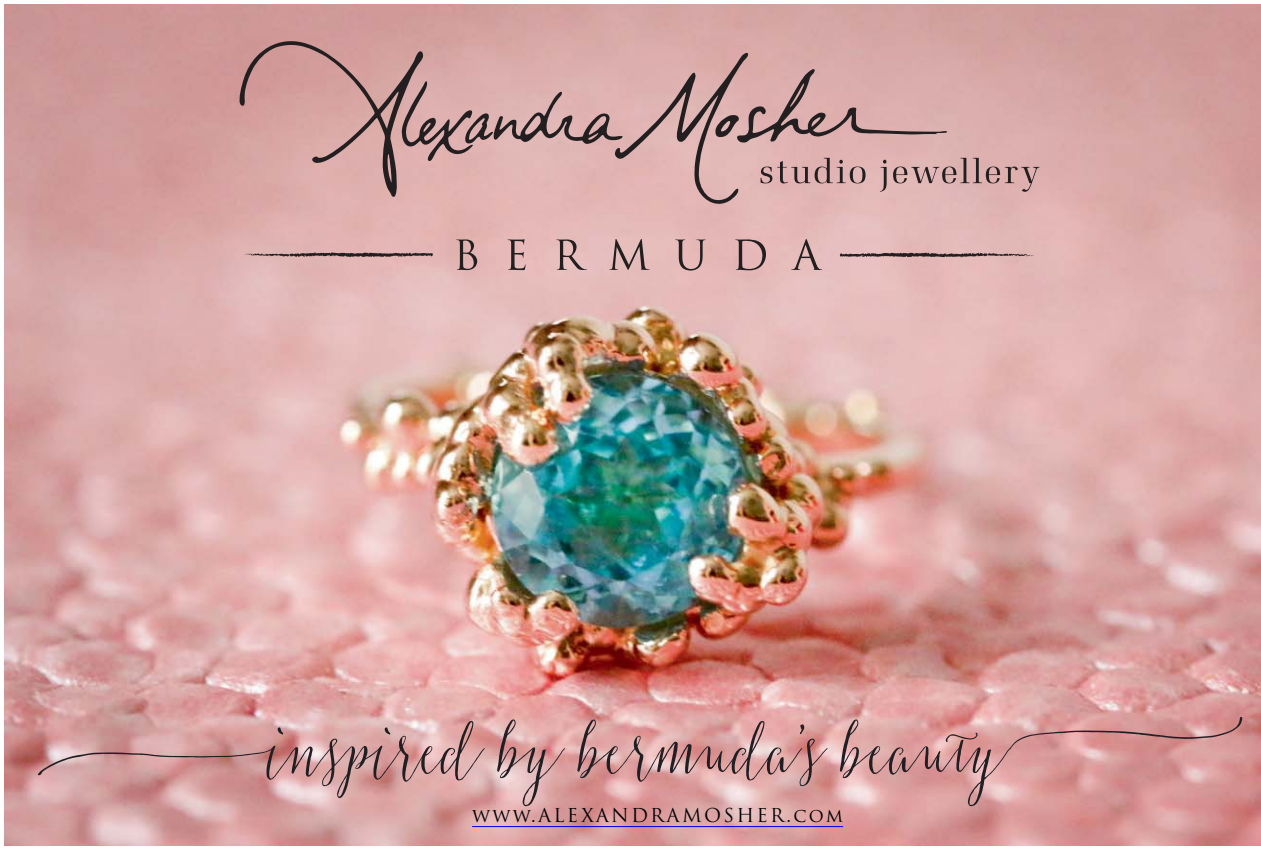

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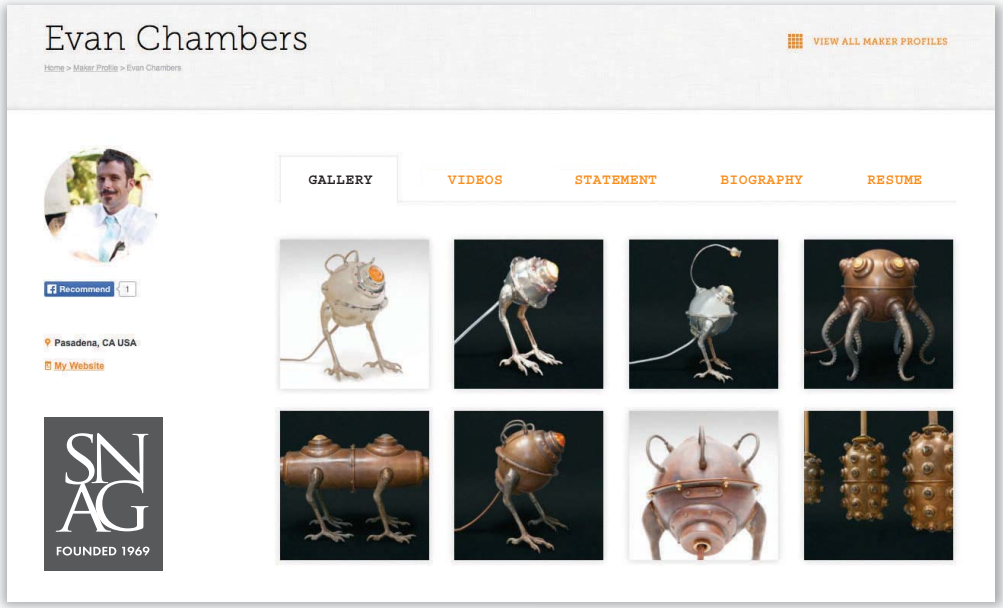

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Multiple Exposures: Jewelry and Photography

URSULA ILSE-NEUMAN
OFFICINA LIBRARIA AND
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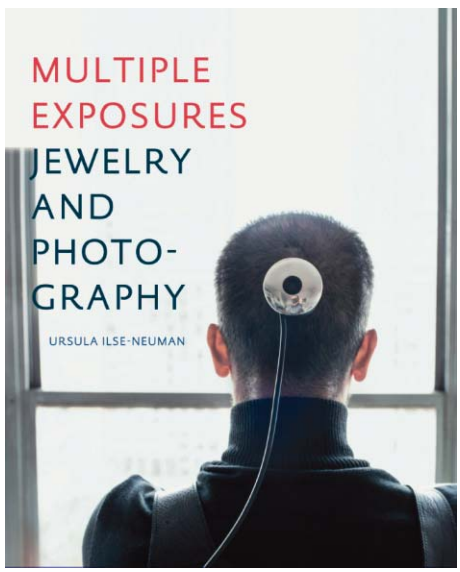
NEW YORK, 2014
BY BELLA NEYMAN

MULTIPLE EXPOSURES: JEWELRY AND PHOTOGRAPHY is the first book dedicated to exploring the impact of photography in contemporary jewelry. This in-depth survey was published to accompany an exhibition of the same name, curated by author Ursula Ilse-Neuman at the Museum of Arts and Design in New York in 2014. It is hard to believe that this is the first time that anyone has fully explored the role of photography in contemporary jewelry, primarily because the number of influential artists who combine the two is substantial and diverse. Contemporary jewelry luminaries such as Gijs Bakker (who features prominently in both the catalogue and the exhibition), Otto Kunzli, Kiff Slemmons, Peter Skubic, Thomas Gentille, Andy Warhol, and more recently Iris Nieuwenburg, Bettina Speckner, and Jiro Kamata, have all used some form of photography to guide their work. Therefore it is interesting to look at their art through the lens of photography and examine the many facets of these two mediums.

Multiple Exposures demonstrates that photo jewelry offers a wide range of work, from traditional to conceptual. Examples include Ashley Gilreath's *I Am Who They Were* necklace (2011), of framed decal photographs of Gilreath's ancestors held together by a sterling silver chain. Victoria Münzer's *18th Week, 24th Week, and 27th Week* brooches (2004) incorporate the artist's sonograms inside a plastic hemisphere ringed by silver. Mari Ishiwaka's *Rings* from the "In the Shade of the Trees" series (2006) are made of silver and gold and were inspired by trees photographed by the artist. Ruudt Peters's Palladio-inspired *Brooch and Bracelet* (1983) is a photographic reproduction of an architectural drawing printed on marble-patterned Formica.



Ilse-Neuman's lead essay, "The Image Transformed: Contemporary Photo Jewelry," refers to "...a scintillating fusion of object and image." These seven words perfectly sum up both the catalogue and the exhibition. With more than 160 illustrations, this 254-page catalogue comes close to presenting the full breadth of the 170-piece exhibition. Ilse-Neuman makes a strong case for why "the union of these two mediums has resulted in a potent synergy that has reshaped jewelry." She asserts, "Because the human body is the site of our experiences, of our sense of identity, and the boundary between the self and the outside world, the act of wearing an image integrated into an intimate form makes a profound and immediate impact on both the wearer and the viewer." In essence, the artist is either using a photograph he or she has taken or a photograph taken by someone else and incorporating it into a piece of jewelry, thus giving birth to a new work of art that takes on an extended meaning. "The distinctive mark of the maker's hand introduces a fresh framework and context for each photograph—whether an early daguerreotype, a vintage snapshot, or a recent digital image—and establishes a narrative that, in many cases, does not depend on fidelity to the actual subject."

While the exhibition's primary focus was on contemporary jewelry, MAD's Tiffany Gallery housed a large rare collection of 19th-century photo jewelry, which provided the context for the rest of the exhibition. The catalogue follows suit, with a historical account of photography in jewelry, in one of the book's more interesting essays, written by photography historian Lyle Rexer. "Science, Sentiment, and Status: Early Photo Jewelry" gives us a brief lesson on the birth of photography, and when the first jewelry incorporating photography came on the market. We learn that most of 19th-century photo jewelry was available through photography studios and medium-priced jewelry stores. One could order a custom setting from a fine jeweler. It is easy to draw parallels between the 19th century's fascination with photo jewelry and our own times. Rexer writes that this was a period "when seeing and being seen took on a broader social significance," certainly something that we can understand today.

Human conflict has kept photo jewelry as part of our lexicon in the 20th and 21st centuries. All of the contributors begin

It is hard to believe that this is the first time that anyone has fully explored the role of photography in contemporary jewelry.

their essays by placing their topic in a historical context, providing us with a deeper understanding and a point of reference. The next three essays relate to major themes in photography: portrait, figure, and landscape. In "Saving Face," Suzanne Ramljak [editor of this magazine] examines the role of the portrait in contemporary jewelry. While many of us have placed photos of loved ones in lockets, wearing the face of a person unknown to us is a completely different experience. The questions raised in this essay are vital to accepting photography's role in jewelry: Who are these people whose faces adorn our bodies? Do we ever wonder about them? Are we wearing the piece of jewelry because we appreciate the maker or the subject? Do we connect ourselves with this person? Ramljak does a fine job of leading the conversation. She concludes her essay with a powerful thought on the idea of wearing the face of someone deceased: "Photo portrait jewelry casts a potent spell… It invites viewers and wearers to ponder the limits of both life and death, as we encounter frozen faces affixed to breathing bodies."

Lowery Sims considers photos of the human body, in its entirety and in parts, including artists' fascination with medical diagnostic imagery, in her essay, "Wearing the Body." Moving away from the body to another muse, landscapes, Ellen Maurer-Zilioli's essay titled "Remembered Places-Imagined Spaces" examines the places in the world that art jewelers have chosen to commemorate through their work. While this essay is illustrated with jewelry that features images of architecture and the natural world, the author emphasizes the role that realities and dreams play in the creation of a souvenir, a term borrowed from the artist Kirsten Haydon, which implies a takeaway borne from the artist's hand that is part memory and part original work of art.

Jutta-Annette Page's essay, "The Appropriated Image in Contemporary Jewelry," explores the work of artists who have borrowed iconic images and incorporated them into their own jewelry. Given that art jewelry is known for its use of nontraditional materials, I was curious to read "Lost Lenses and Orphaned Apertures" by Mark Alice Durant, in which he discusses the physical camera as a medium for jewelry making. The catalogue ends with the most abstract of concepts: Liesbeth den Besten's "Jewelry Through the Lens" explores photography used to document ephemeral jewelry projects, which sometimes takes the place of actual jewelry.

One of the best aspects of this catalogue is that the artists' personal narratives accompany their corresponding images. In fact, there is very little to fault in *Multiple Exposures*. One can question the author's choice of unnecessary quotes from chef Anthony Bourdain in the lead essay or the use of Wafaa Bilal's *3rdi* (*implanted camera*) (2010) photo on the cover, as it is not the most striking image, but all in all, *Multiple Exposures* leaves a lasting impression.

Bella Neyman is a New York based gallery director, curator, and journalist.

Ashley Buchanan
Reinventing the Jewel

BY ANDREA DINOTO

ASHLEY BUCHANAN'S BRISKLY contemporary jewelry puts a spin on classic forms, turning gothic traceries, pendant-laden brooches, and bibs of pearls into dramatic silhouettes. The 29-year-old artist works in powdercoated hand-pierced brass to make evocative two-dimensional shapes, rendered in a limited palette. White, black, and shades of gray and/or yellow stand in for silver and gold, while emphasizing the graphic-design aspect of the work. "I'm not into stones and diamonds," says Buchanan, "but I wanted to make my own not-so-expensive but still relevant interpretations of iconic imagery." With no assistance, at least as of yet, she single-handedly produces all of her labor-intensive metalwork using a traditional jeweler's saw.

A native of Georgia, Buchanan now lives and works in Tennessee, where in 2012 she launched her business fulltime. She maintains a demanding schedule of craft fairs, sometimes as many as 17 per year. "I always needed a way to make a living," she says, noting that throughout her college years she'd worked as everything from a waitress to bartender to studio assistant before realizing that her passion for jewelry might provide a mainstay career. While attending the University of Georgia as a sculpture major, Buchanan spent her junior year abroad in Cortona, Italy; an experience, she says, that "opened up the world of art." Upon her return to school, and under the guidance of her mentor Mary Pearse, chair of the jewelry department, she changed her major, and in 2009 obtained a BFA in jewelry and metalwork. "I realized," she said, "that I could be a maker forever."

What Buchanan doesn't want is "to feel 'this is my job' more than what I love."

Buchanan's talents won her a 2010 scholarship to Penland School of Crafts and subsequently numerous awards: she was a finalist for the 2015 ACC Emerging Voices award, and for both NICHE and LEAP awards. She has gained acceptance into many juried fairs as well, among them the prestigious Smithsonian show, where she exhibited last April, and LOOT! 2013 at the Museum of Arts and Design (where she met collector-dealer Donna Schneier, who featured Buchanan's work at SOFA Chicago 2014). Buchanan's website—equipped with a shopping feature—presents her three lines of traditionally inspired and more freewheeling work, including "Faux Real," in which photographic gemstone "buttons" stand in for the real thing. In a departure from her jewelry-inspired lines, she also includes "Ladies and Relationships," which represents her initial inspiration for the silhouette concept. "My grandfather was an artist," she says, "and I used to copy silhouettes of women from his figure drawing books." Buchanan now renders these line drawings of stylized nudes and female heads in cut brass as retro-styled pendants. She also does custom work, cutting brass silhouettes of children's profiles, and even the occasional beloved pet. As Buchanan notes, "I don't necessarily use historical references all the time. I now take from everything I've seen, and I'm playing more with ideas for chains and links."

Craft fairs represent the main source of Buchanan's income, supplemented by selected galleries, both here and abroad, and website sales. "Over the years, the money has gotten better," she says, but the craft-fair life remains "a tough game," especially as she employs no assistants.

Jeweler Ashley Buchanan (r) with clients at San Francisco ACC show, 2015
PHOTO: ELIZABETH RYAN

Inside & Out Earrings, 2012
(NICHE Award finalist)
hand cut brass, powder coat, sterling silver
3 ½ x 1 ¾ x ½"
PHOTO: ASHLEY BUCHANAN

Iconic Decorative Necklace, 2013
hand cut brass, powder coat, sterling silver
12 x 6 ½"
PHOTO: JOSHUA DUDLEY GREER

"I need a lot of inventory to make my living," she says, "more and more every year, and I now understand I have to make decisions both as an artist and as a business owner." She would like to hire an intern, and learn laser cutting and possibly photo etching, technologies that would ease the demands of hand cutting. Besides, she says, "nowadays people don't know what 'hand-pierced' means. I can use laser cutting as a tool and still retain some handwork." She is also learning to draw using Photoshop and Illustrator, and is even considering outsourcing some work. "Letting some stuff go, rather than insisting everything be hand-pierced," is a step, she says, "in getting to be more professional."

What Buchanan doesn't want is "to feel 'this is my job' more than what I love."

When Buchanan is not traveling, she is mostly hard at work in the studio, although she makes an effort to update her Facebook page, posting new designs by herself and other artists she admires. "Social media is more important than I actually realized," she says. "I like to see other people's work but don't like always talking about myself, so I try to strike a balance." Her efforts have paid off. "Last year," she says, "I was surprised to be meeting people who had been following me on Facebook."

Andrea DiNoto writes about art, craft, and design.

Furthermore:
www.ashleybuchanan jewelry.com

Jim Cotter

BY ELIZABETH MCDEVITT

APRIL IS STILL winter in the high country of Colorado, as I was sharply reminded on my recent visit to Jim Cotter's studio in Minturn. A historic small town (population 1,027) with a huge amount of character, Minturn is just the place for a man like Jim. Originally founded as a railroad town in the late 1800s during the Colorado silver mining boom, Minturn is surrounded by the Holy Cross Wilderness and nestled in the Eagle River Valley halfway between the resorts of Vail and Beaver Creek, in both of which Jim has owned galleries for 45 years.

Cotter (as he is affectionately known) is one of the original art pioneers in the Vail Valley, and in the contemporary jewelry world. Originally from a small town in Iowa, and a football recruit at Wayne State College in Nebraska, Jim took his first jewelry course in the late 1960s. Although his professor was not generous with sawblades (students were given one per semester), his advice to Jim to pursue art was a gift that changed Jim's life. A true trailblazer, Cotter decided to head west towards California; and like so many before him, he chose instead to settle in Colorado. He was in the right place at the right time.

Cotter was a visionary who saw jewelry as a contemporary art form. He opened the first studio/gallery in Vail in 1969, in a neighborhood that housed a bar and the bus depot. Today, the J. Cotter Gallery is one of the most established contemporary jewelry galleries in the country. Although it remains in its original location, the neighborhood has become one of high-end galleries and restaurants. The J. Cotter Gallery features his work alongside that of many other internationally renowned jewelry artists. It was in this atmosphere that Jim became one of the original founders of an idea: to gather artists and craftsmen together to exchange knowledge and creative energy. The Summervail Art Workshop became an annual gathering that attracted the most dynamic creative contemporary craft artists of the 1970s, including Mary Lee Hu, J. Fred Woell, Gary Noffke, and many others, and for 13 years served as an inspiration for many artist-in-residence venues.

Forty-five years later, Cotter is still at the forefront of contemporary jewelry. No longer producing work out of his original small studio-gallery, he has moved his studio to a much larger space, which he shares with three assistants and studio manager Alex Young's dog Paisley. Inspirational decor and works of art ranging from African masks to a lifesize fiberglass pig, fetish-like dolls which he creates out of found objects, and works in progress at all stages of creation line the walls and cabinets. It appears that Jim never throws anything away, yet he seems to know where everything is. In his own words, Jim "has more ideas than time to do them." In addition to making large totemic dolls from recycled materials, he does one-of-a-kind freeform casting in precious and non-precious materials, both on a jewelry scale as well as in highly textured bronze vessels. His materials and methods, both in his sculpture and jewelry, are not restricted to the conventional: he uses local rocks and minerals and other natural objects that are so abundantly available in the surrounding wilderness areas. Cotter also uses industrial materials, steel, powder coating, and more. He began his signature "stone wear series" in the late 1970s, when he started picking up rocks along the river's edge with his children. In his rings, carved out of local stone, he often juxtaposes precious gems and metals with nonprecious materials, exploiting their shape and texture as design elements.

In his own words, Jim "has more ideas than time to do them."

Pollock Ring, 2013
14k yellow gold, diamonds

Three Stone Ring, 2000
sterling silver, steel, cement, river rocks

Stone in Cement, 2015
sterling silver, 14k yellow gold, steel, cement, amethyst

Quarter Ring, 2014
14k yellow gold, cement, quarter

Corner of Cotter's studio with fiberglass pig and Barbie doll leg fishhook lure.

Jim Cotter in his studio in Minturn, Colorado.

Extraordinarily inventive and always experimenting, Cotter is a pioneer in the use of various types of cement, grout, tar, and stucco as creative materials, for which he has been widely published. Most impressive is a commission in which he was asked to set a gem-quality 10-carat diamond into cement for a ring. It was a brilliant success. He recently taught a course in using cement as a jewelry element at the prestigious Anderson Ranch Arts Center in Snowmass, near Aspen, and at Haystack in Maine.

Jim also collects money, and not just from sales in his Vail and Beaver Creek galleries. He selectively removes parts of the die-struck designs of coins from around the world and mounts them as "gems" into cement rings with precious metal liners. He's also turned the cliché "money doesn't grow on trees" upside down. For years, he has been placing bills ranging from one to one hundred dollars on trees, documenting their serial numbers, signing them, and attaching them to branches with grommets, and waiting for them to be found. As the seasons change they remain attached, like single leaves fluttering in the wind. He does not disclose their location, nor does he know how many have been found.

Cotter has a terrific sense of humor. His energy is palpable and contagious, as is his love of life and young people. He has generously shared his knowledge and his space with a number of very talented young jewelers, "studio rats" as Jim fondly calls them, including Rocky Hedstrom, Jason York, Justin Klocke, Alex Young, and Marissa Saneholtz. Their work is a team effort, involving sharing and problem-solving at all levels, in the gallery and studio, capitalizing on collective strengths and weaknesses, freeing Jim to create and focus on the large ideas. Working for Jim is "not just a job"; it is a learning experience in which Jim is both the mentor and the colleague.

Always looking for adventure and new inspiration, Cotter has made several fishing trips to the Amazon. The subject came up when asked about a Barbie doll leg studded with fishhooks hanging on his wall. The idea originated as a prank of sorts, but he actually brought it with him on one of his trips there. Perhaps intended to attract piranhas, the lure amused his guides and injected a sense of fun into the extraordinary journey. Not at all surprising from a man who believes that adventure, experimentation, exploration, and having fun is what life is all about.

Elizabeth McDevitt is a studio goldsmith and jewelry historian based in Colorado Springs, Colorado.

Furthermore:
www.jcottergallery.com

The Bollmann Collection

BY LIESBETH DEN BESTEN

SITUATED IN THE heart of Europe, Vienna has been a composite of different cultures for centuries, with influences from Eastern Europe, Italy, France, and the Balkans. A private collection of jewelry from this city naturally piques one's interest. It certainly must be different from a collection that is put together in, let's say, Amsterdam or Washington. Viennese couple Karl and Heidi Bollmann have belonged to the inner circle of contemporary jewelry for more than 40 years; they have become true ambassadors of the field in their ongoing support of artists and in their enthusiastic and dedicated approach to wearing jewelry. In the view of Karl Bollmann: "If you want jewelry, you have to experience it; that is the subject of jewelry. Wearing is the reality of jewelry." And he is the first to put his ideas into action—although the wearing of jewelry is incompatible with his profession as a lawyer. Outside of work he will wear remarkable brooches on his sober suits. His distinguished appearance adds to the surprise and beauty of the pieces.

The story of Karl Bollmann is marked by the wars in which his country was involved. "My family lost everything they had in two wars, except for some paintings bought directly from the artists, and furniture," he says. "Ironically those things were spared that usually get lost first. That's why I wanted to develop my understanding of art, and collect experiences with art: to honor my family." His appreciation of art resulted in a search for another kind of jewelry, something contemporary and meaningful. He acquired his first piece of contemporary jewelry on the occasion of the birth of his second son. Bollmann was looking for something very special that could express his deepest alliance with his wife. Pieces at the jeweler's shop seemed all rather generic. While passing the Museum of Applied Art in Vienna, Bollmann saw the announcement of the jewelry exhibition "Schmuck 72," and walked inside. There he had the luck to encounter artist Peter Skubic, who was busy talking about the jewelry on display to a group of high school girls. He enjoyed watching them, the enthusiastic artist and the girls who were uninhibited to try on jewelry, like the *In-between-finger-ring*. Here Bollmann experienced for the first time the reality and performance of jewelry. Bollmann acquired a Skubic ring that became the starting point of the couple's continuing and expanding mutual love for jewelry. Skubic introduced them to the work of his colleagues. "It was a revolutionary group," says Bollmann.

"The only thing we are not interested in is scandal, hurting the feelings of other people. The pleasure of beauty rules over all other joys."

The couple didn't restrict themselves to Austrian or even European artists. They traveled a lot, including to the United States, to see exhibitions, visit artists, and acquire work. At the moment the amount of Asian work in their collection is increasing. They are interested in material experiments, as well as in traditional materials, and like to be surprised; they only buy unique pieces. Bollmann says, "Actually, I don't think there is something like anti-aesthetics. The only thing we are not interested in is scandal, hurting the feelings of other people. The pleasure of beauty rules over all other joys." In their house their collection is hung on the walls, as an integral and vital part of their daily life. Their love of jewelry has affected others, such as their three sons, who all took an interest in contemporary jewelry. "When you're doing something with undivided attention and joy," says Bollmann, "then it will also interest the next generation. It is

HEIDI BOLLMANN WEARING DANIEL KRUGER BROOCH: *Bow*
gold, silver
4 3/8 x 2 3/4 x 1 1/8"
PHOTO: © MAK/NATHAN MURRELL

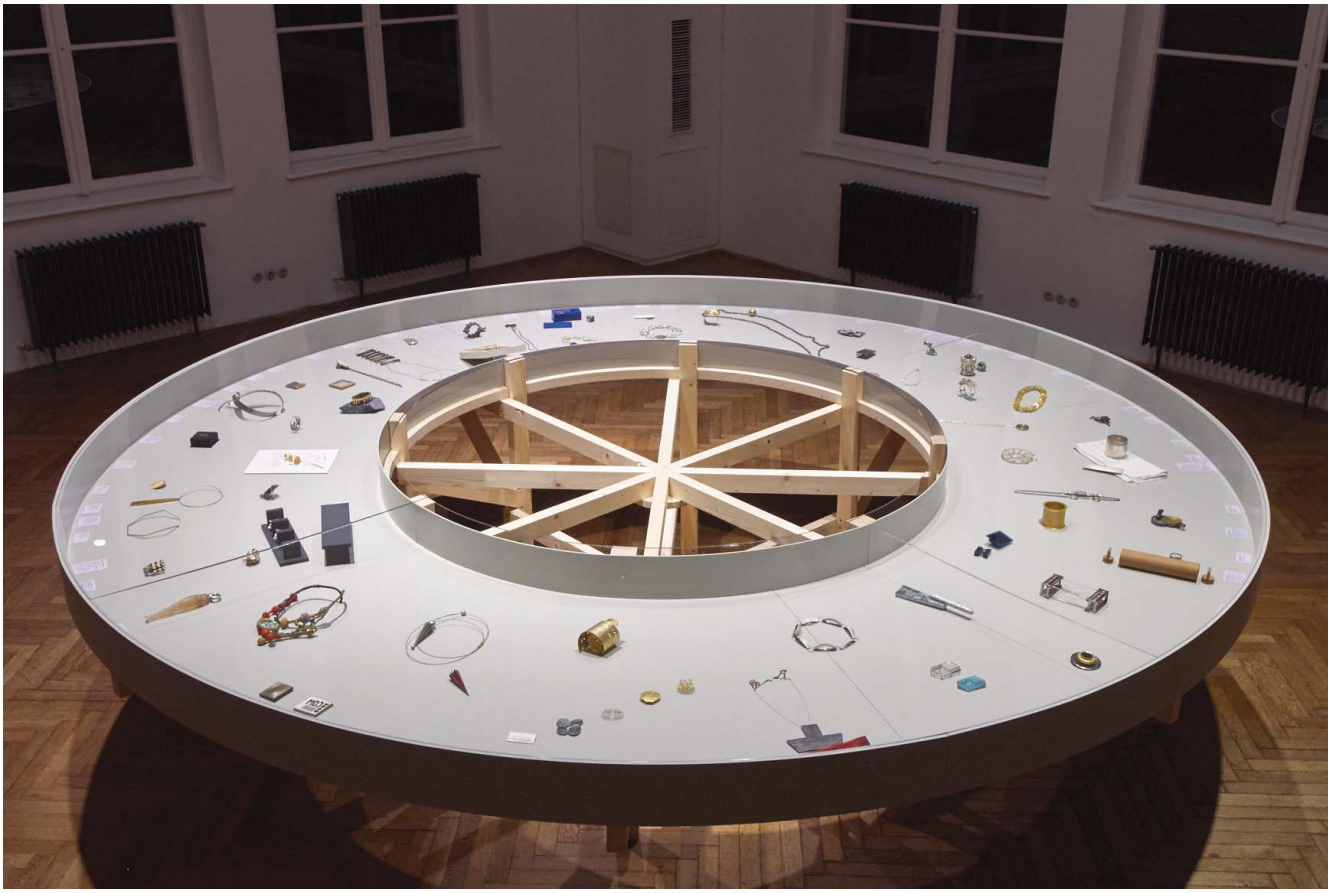
KARL BOLLMANN WEARING ANNAMARIA ZANELLA BROOCH: *Graffiti*
gold, silver
2 x 2 x 1/4"
PHOTO: © MAK/NATHAN MURRELL

Installation view of "Bollmann Collection," exhibition at the MAK, Vienna, January–March 2015
PHOTO: © MAK/NATHAN MURRELL

important for us to share our delight with others, to share how versatile and individual human imagination is. There are no borders." In fact, they introduced the new director (since September 2011) of the Museum of Applied Arts in Vienna, Christoph Thun-Hohenstein, to this field, by inviting him to their house several times. "We wanted to convince him that the new jewelry is a subject worth presenting to a wider public. Austrian museums have been rather ignorant in this sense," says Heidi.

This exposure unintentionally resulted in an invitation to exhibit their collection at the MAK. Together they made a "very subjective" selection of about 450 pieces from their collection, which comprises much more than 1,000 pieces. They are rather secretive about the exact amount, but it is clear that their private collection is larger

LEONHARD STRAMITZ
Brooch, 1970s
silver, gold
2 1/8 x 2 x 1/8"
PHOTO: © MAK/NATHAN MURRELL



Jewelry from *The Millennium Project*, installed at the MAK, Vienna
PHOTO: © MAK/NATHAN MURRELL

than those of many museums that boast of their holdings. Of course quality is more important than quantity, but in this respect the Bollmann collection is also outstanding. In the exhibition, overviews of individual artists, such as Manfred Bischoff, Peter Skubic, Bruno Martinazzi, Manfred Nisslmüller, Annamaria Zanella, Yasuki Hiramatsu and Philip Sajet, show how loyalty to artists makes for a good collection. With most of these artists they have developed long-lasting friendships.

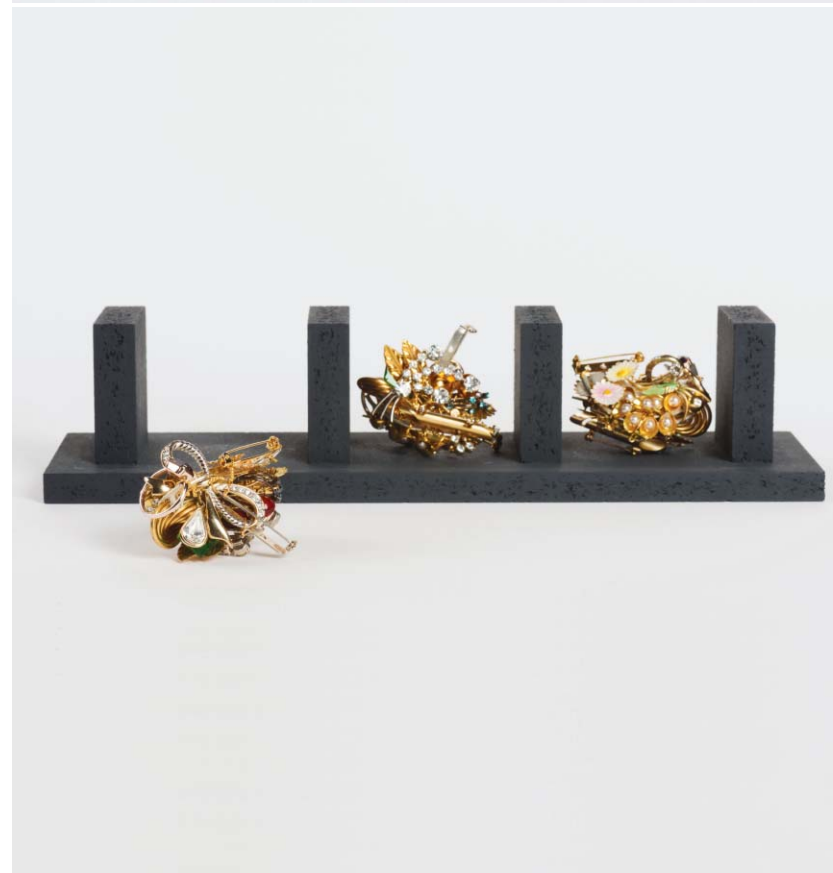
In the Bollmann collection, Eastern European and Austrian jewelry is well represented; for instance the 1970s constructivist work of Leonhard Stramitz (Austria, b. 1945), and the sculptural fantasies of Erna Masarovicová (Slovakia, b. 1926). This jewelry has never become part of contemporary jewelry's 'canon'; its obscurity may be a result of the fact that Stramitz stopped making jewelry after some time and Masarovicovà was considered too near to the '50s in style. The pendant *Ladder* by Erika Leitner (Austria, b. 1936), made from knitted gold thread, is beautiful in its simplicity and it is one of those striking examples by Austrian artists who studied in the metal class of the Vienna Academy of Applied Arts. Unfortunately, since the closure of the department in the first half of the 1990s, Austrian jewelry came to a standstill. If there is no education, the cultural climate becomes rather chilly.

Other Austrian artists represented in the collection, such as Ulrike Johannsen (creator of a beautiful necklace, *Die Fresser*), and

As collectors, the Bollmanns are generous and courageous.

ERIKA LEITNER
Ladder (pendant), 1990s
gold knitted
2 x 2 ¾ x ⅛"
PHOTO: © MAK/NATHAN MURRELL

MANFRED NISSLMULLER
To be Worn on Odd-Numbered Days
(three brooches),
for the "Millennium Project"
fine gold wire, old brooch parts
each 2 x 2 x 2"



Anna Fraling, also stopped making jewelry. Their work was acquired by museums such as the Munich Neue Sammlung, and the Schmuckmuseum in Pforzheim. Even though Vienna has two jewelry galleries (V&V and Slavik), and a yearly event called "The Long Night of Jewelry," the city is not a popular jewelry hub. Says Heidi Bollmann: "There are just a few collectors in Austria. I know someone who collects rings, secretly, because the partner should not know about it." If you take all these facts into consideration—no school, no collectors, and a lack of serious attention from the museums—it is a miracle that one of the most important European private jewelry collections came into being right here.

As collectors, the Bollmanns are generous and courageous. In 1998, on the eve of the turn of the millennium, Karl Bollmann invited 65 artists each to make a special and unique piece for Heidi, without any restriction: complete freedom in design and material selection, no draft design and with an assured purchase. The commission resulted in extraordinary pieces, such as Bernhard Schobinger's golden bracelet meticulously inscribed with a Japanese sutra, completely covering the band; Karl Fritsch's brooch of a bejeweled little puppet holding a silver shield with a silver ring on top; Manfred Nisslmüller's three identical brooches *To be Worn on Odd-Numbered Days*, and Otto Künzli's profound *Cross*. This *Millennium Project* has been shown for the first time in public as part of the exhibition at the MAK.

These Viennese private collectors are patrons of contemporary jewelry, and endeavor to find a bigger audience for the field: wearers, not just observers. Or, in Karl Bollmann's words, "The hope is that viewing a piece will provide pleasure, joy, and desire—even without the possibility of trying it on in front of a mirror."

Liesbeth den Besten is an Amsterdam-based art historian, writer, curator and teacher.

Art Knives

The Double-Edged Allure

BY GLEN R. BROWN

ANDREW MEERS
Ball of Yarn, 2014
steel, stering silver, copper, 24k gold
4 ½ x ½ x ¼"
PHOTO: ANDREW MEERS

JURGEN STEINAU
Pointed Knife, 110505-1, 2011
stainless steel, inlays of Bakelite, pearl, and stone
length 10 ¾"
PHOTO: FRANCESCO PACHI

THOUGH OFTEN EXQUISITELY BEAUTIFUL, the art knife is not simply an objet d'art. Indeed, the affective power of the art knife derives as much from its potential to inflict pain and injury as from its sensual appeal. This element of danger sets it apart from other decorative functional objects. As metalsmith John Lewis Jensen observes: "If you pick up a teapot, you could make tea. If you pick up a knife, you could kill someone. That potential is always infused in the object."

While most art-knife makers have produced fixed-blade knives during their careers, the folding knife is for many the preferred format. "They're the ones that more people collect," says Massachusetts knife maker George Dailey. "I made a lot of swords and daggers back in the day, but most of the creative work that I do now is with folders." "Folding knives appeal to the part of us that gets fascinated by something that has moving parts," asserts artist Dellana. "It's the toy factor." The inherent tactility of art knives may even address our basic need to engage the world through a type of physical interaction that is diminishing in the age of virtual reality. "Now you can do everything on a computer screen," observes metalsmith Van Barnett. "People see things, but they don't get to touch, hold, and feel. The desire for personal physical interaction with art has really increased."

From the maker's perspective, the art knife offers possibilities for innovative engineering in pursuit of the crisp unfolding, locking, unlocking, and folding sequence known in the field as a "good walk and talk." Taos metalsmith and Cutlery Hall of Fame inductee Michael Walker has invented a score of folding-knife mechanisms, including the Walker Linerlock, now commonly used in industry. Among Dellana's signature contributions to the field are a saddle to hide the lock bar, and riveted projections that function to replace the unsightly nail nick on folding blades, an innovation known as "Dellana dots." Jürgen Steinau, whose designs blend Bauhaus geometry with 21st-century high-tech, produces knives that can be disassembled by their owners into dozens of separate parts. Development of such engineering traits is just as key to establishing a career at the high end of the art-knife market as is technical mastery or stylistic idiosyncrasy.

As a form, the knife is circumscribed by both function and tradition. Departing too dramatically from the former results in autonomous sculpture, so knife artists tend to unleash their ingenuity on the latter. Those not trained in conventions specific to knife making seem especially free of restraint from tradition. Most, like George Dailey, a 1973 graduate of the Rhode Island School of Design, began investigating the knife form only after developing a career in other media. He first encountered a folding art knife some 35 years ago, when a client brought one into his leather store to order a custom sheath. Dailey learned the basic techniques of knife making from metalsmith Bill McHenry. "He brought me into his shop and showed me some things," he recalls, "but my style started from being a jeweler as well as a knife maker."

The affective power of the art knife derives as much from its potential to inflict pain and injury as from its sensual appeal.

DELLANA
Big Magic (lockback folding knife), 2007
composite damascus/pattern welded steel blade, 14k rose gold, 14k, 18k and 22k yellow gold, 14k yellow gold pins and blade dots ("Dellana Dots"), natural diamonds, ruby, emeralds, tanzanite
length 8 ¼"
PHOTO: ERIC EGGLY, POINTSEVEN STUDIOS

MICHAEL WALKER
Shark-Zipper-Stresa, 2014
composite titanium and stainless damascus steel blade, stainless damascus handles, 22k gold inlays
Patented Bladelock locking system
length 8 ¼"
PHOTO: FRANCESCO PACHI

JOHN LEWIS JENSEN
Synaptic Surge (fixed-blade fighter), 2005
Damascus steel, stainless steel, anodized titanium, abalone, mokume gane, picture underlays, 18k gold, gemstones
length 8 ½"

GEORGE DAILEY
Knife, 2013
Werth Steel, engraved by Julie Warenki-Erickson, 18k gold, black diamonds, mother of pearl, titanium andoized liners
length 7 3/8"

"They're working knives, but most people who buy them aren't going to use them."

Favoring mother-of-pearl and fossil ivory grips, gold of varying colors, and a range of gemstones for his signature "gent" knives, Dailey employs in his knife making many of the same techniques as in his former work as a Tiffany jeweler. "For me it's all about beauty," he asserts. "It's about using my skills and talent as a stone setter to create something unique. They're working knives, but most people who buy them aren't going to use them. They'll put them in their pockets, go out to dinner and show their friends. They'll enjoy them for their beauty."

Michael Walker, whose works only sparingly incorporate the precious materials employed by other art-knife makers, finds greatest satisfaction in mechanical innovation. "My artist statement is short," he quips. "It's 'I like to make things.'" Chief among these are locking mechanisms, of which he has invented and patented more variations than anyone else in the field. "Each knife has to be built around the locking system," he explains. "That dictates the flow of the piece." Walker is also famous for having introduced the zipper blade, a composite of a titanium body and a hardened edge of stainless Damascus steel joined by a process he patented in 1990. The most desirable of these among collectors has proved to be a pattern in which the interlocking of metals resembles a row of shark's teeth.

Patterned Damascus steel, reintroduced to contemporary knife making in the 1960s by American Bladesmith Society founder Bill Moran, lends an intricate beauty to many art knives. Some makers rely on billets forged by such experts as Daryl Meier or Swedish bladesmith Roger Bergh. Others, like West Virginia artist Dellana, are passionate about forging their own blades. One of relatively few women among the world's foremost makers of art knives, she studied goldsmithing with Earl Pardon at Skidmore College in the 1970s before learning to forge with master blacksmith Jim Schmidt. The blades of her lockback folders—forged from hundreds of layers into gracefully undulating patterns of tonally contrasting steel—in their most complex forms feature composite wedges decorated with diminishing circles or stars. Experience with motorcycle engines was key to her mastery of locking mechanisms, but a jeweler's sensibility orchestrates her arrangements of bezeled gems and the signature bolsters and saddles, fabricated rather than cast, that seem to drip in rivulets of molten gold. "I like to add a preciousness that people don't expect," Dellana says, "but my knives function as well as they look. One of the biggest thrills that I get is watching people pick them up."

Like Dellana, California metalsmith John Lewis Jensen earned an undergraduate degree in jewelry and metals. Mentored in technique by Dailey, a fellow Rhode Island School of Design alumnus, he has over the years developed an aesthetic owing little to tradition or the work of his contemporaries. The vibrant anodized titanium parts, colorful Damascus steel blades, arrays of gold-bezeled gemstones, and organically undulant handles of his fixed-blade "fighter" knives draw the eye like the brilliant patterning on a poison dart frog. The emotive relationship between beauty and potential lethality is only one of the contrasts that art knives embody for Jensen. "There is an underlying connotation of

"It's a polarity of positive and negative, preciousness and violence, that isn't found in most other objects."

violence that comes along with a knife," he asserts, "but the kind that I'm making aren't likely to be used that way, so there's an interesting dichotomy. You don't really know what to make of them. They're attractive, and you want to pick them up, but they're also so precious that you're reluctant to touch them. To me that's interesting, and it's what my work is primarily about. It's a polarity of positive and negative, preciousness and violence, that isn't found in most other objects."

For Andrew Meers the path to knife making began with the influence of a book, *The Craft of the Japanese Sword,* and the mentorship of bladesmith J. D. Smith, who was teaching a night class at the Massachusetts College of Art. Meers's work with pattern-welded Damascus steel continued through graduate study at the University of Southern Illinois, Carbondale, where he developed an aesthetic that combined forge-textured surfaces reminiscent of a sword's ray-skin *same*'-wrapped *tsuka* (handle) with embellishments influenced by *menuki* (sword handle ornaments). Employing repoussé and chasing, he fashions the rudiments of narrative in inlaid form, representing animals such as owls, mice, and foxes. The folding knife *Ball of Yarn* commemorates a cat that frequented Meers's studio during a recent residency at the National Ornamental Metal Museum in Memphis. While the crouching cat appears ready to spring upon a hex bolt, sliding open the lid of a "pocket"—a signature element in Meers's folding knives—reveals a silver repoussé ball of yarn.

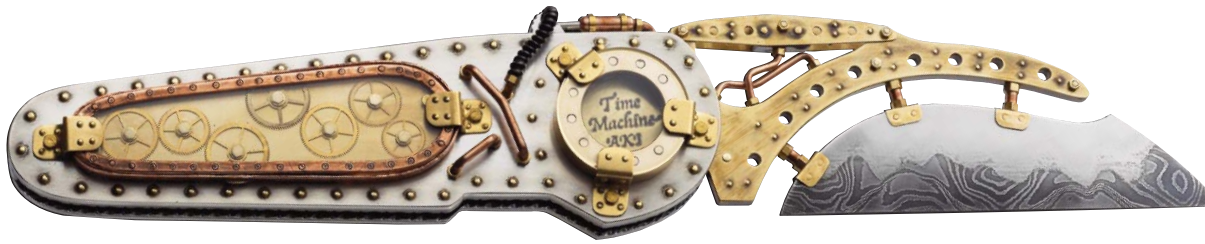
Evocative of chrome, lacquer automotive paint, and the sleek profiles of motorcycles, the distinctive pizza cutters of Frankie Flood, Associate Professor of Art at the University of Wisconsin–Milwaukee, share with art knives the ambiguous status between the aesthetic object and the functional tool. Flood, however, is adamant about dedicating his designs to utility. " I want people to realize that they're not mass-produced," he acknowledges, "but that doesn't mean that function has to be negated. The difficulty with accepting them as functional objects comes from our being used to the dumbed-down, simplified, cost-effective products of industry." While he does draw upon the tools and techniques of industry (employing a milling machine and powdercoating his parts by electrostatic spraying), Flood eschews assembly line conformity by individually fabricating every component of his pizza cutters, from screws to blades. "When you make a tool and get to use it there's a sense of satisfaction. You can get that even if you didn't make the tool," he explains. "There's a certain joy that comes from use of a one-of-a-kind object."

On the opposite end of the art-knife spectrum are the works of German silversmith Jürgen Steinau, exquisite manifestations of miniature monumentality that he describes as taking the consequential "step from making a knife to making a picture, or the sculpture, of a knife and its idea." While Steinau's knives may potentially cut flesh, they are felt most deeply as art. Trained at Germany's Burg Giebichenstein University of Art and Design, which perpetuated much of the Bauhaus philosophy and even employed some of its former instructors, Steinau absorbed the implications of the "form follows function" aesthetic

FRANKIE FLOOD
CNC Cutter (pizza cutter), 2010
anodized aluminum, steel,
sealed ball bearings
4 ¼ x 8 ½ x 2"

TOM FERRERO
Aganon's Device, 2008
silver, gold, copper, steel, plastic,
cocobolo and afzelia xylay burl wood
6 ¾ x 10 ¼ x 5 ½"
PHOTO: KEVIN MONTAGUE

VAN BARNETT
Time Machine Folding Knife from "Time Machine" series, 2013
sterling silver, brass, copper, glass, damascus steel
length 8 ½



that still resonates in his work, but recalibrated the balance between form and function that characterizes industrial prototypes. The eye of an abstract painter dictates the color arrangements of his handle inlays and the planes and crisp edges of his forms, including those of his blades, which are deliberately less sharp than those of typical art knives. "It is my intention," he asserts, "to formulate the idea of a knife, the nature of a knife, more than to create a knife."

Although the art knives of West Virginia metalsmith Van Barnett are efficient cutting tools, they, too, frequently veer toward the conceptual. The knives of his "Time Machine" series are clockwork marvels of moving parts, incorporating watch gears and sometimes even pistons and miniature hydraulics. They recall the convoluted mechanical guts of fantastic time machines, from H. G. Wells's literary invention to versions found in contemporary films. In creating these intricate constructions, Barnett engages viewers in a sequence of transitions from eye to hand to mind. "It's a knife," he explains, "but it's also a piece of art and a functional mechanical device that's meant to encourage physical interaction, versus just visual stimulation. You can look at it for a while, but when you start to interact with it you draw on memories of your experiences in life and begin to create your own stories around the piece. The whole point is to get people to experience an object that they probably use every single day of their lives in a totally different way."

"The whole point is to get people to experience an object that they probably use every single day of their lives in a totally different way."

The knives in Nova Scotia College of Art and Design professor Tom Ferrero's "Artifacts of Fantasy" series encourage the inverse of Barnett's passage from familiar object to revelation. Ferrero's knives originate in the imagination and only gradually and imperfectly mesh with the realm of ordinary experience. Intentionally suggestive of a relic from a remote civilization, *Aganon's Device*, an ornate wheel of stiletto-like spokes that traces a punctured circle as it pivots on a bladed pin, is alien to our expectations of streamlined efficiency in design. Equally enigmatic as to purpose, Ferrero's deck-plated *Jovian Sphere* suggests a lunar module for transporting three oddly shaped razors, forms prompted by the artist's musings about tribal scarification rites that might persist in the cultural practices of a modern space-faring civilization. For Ferrero, knives are almost exclusively conceptual prompts. "Whether they can cut through a piece of meat or cloth is not really an issue for me," he admits, "but because they are designed to lead an audience to hypothesize about contexts in which they were made and used, the illusion of function is very important."

The double-edged nature of art knives—at once invoking pleasure and suggesting pain—allows for a wide range of creative exploration. Whether reveling in feats of engineering or flights of fantasy, contemporary knife artists reveal the broad potential that still lies within an ancient form.

Glen R. Brown is a professor of art history and the Art Department Director of Graduate Studies at Kansas State University.

Kranitzky & Overstreet

Forgotten Time, ca. 1988
micarta, balsa, silver, paper,
watch parts, found objects
approx. 2 x 3 x ⅜"
PHOTO: KRANITZKY & OVERSTREET

Windows on the World

BY KATEY SCHULTZ

Bedizen, 1999
silver, acrylic, polymer clay,
glass stones, brass, thorn, insect,
acetate, paper, found objects
5 ¼ x 3 ½ x ¾"
PHOTO: KRANITZKY & OVERSTREET

Robin Kranitzky (r) and Kim Overstreet (l) in their studio
PHOTO: IAN HURDLE

ARTIST ROBIN KRANITZKY holds a dried cicada in her hand. "This is crème de la crème," she says, as her face lights up with the excitement of a child showing her best friend a hidden treasure. Behind her, I can see row after row of tiny drawers in this loft studio filled with exactly that.

"He's valuable," collaborator Kim Overstreet agrees. When she nods her head, it is with all the motherly affirmation one needs to believe that anything is possible. In the shared world of Kranitzky and Overstreet, perhaps anything is. "He's even got pinchers!" she adds. "Oh yes, he's definitely a good one."

I step aside as the two artists huddle for a brief moment, hovering over the delicate cicada. Its wings appear crystalline; its eyes oil-slick black. Tiny rainbows reflect off its exoskeleton. It's a moment I'm certain must happen almost daily in this duo's comfortingly cramped studio above a garage in Richmond, Virginia. Atop a chest-high workbench, stacked drawers run the length of nearly two walls and remind me of the way a woodworker sorts nuts, bolts, nails, and screws. But here, the labels indicate a different medium: found objects and items from the natural world. Everything from hangnail-sized precious metal trinkets to fist-sized seedpods has its place. Labels include the following: wings, water animals, body parts, seed pods, heads, animals that can fly (bugs, too), animals that you can ride, dice, foil, and watch parts.

"There's something about seeing all these tiny objects together that's fascinating to me," Overstreet says. She stands at eye level to the drawers. Her demeanor and tone consistently reflect a healthy measure of introspection.

"That's kind of what we're doing with our work today. We're telling stories in a tiny little window."

"It's like when you're on the beach and you're looking for shells. You don't know what you're looking for, but when you find it, you can tell instantly. It's the same with everything here—looking through each texture or color. I enjoy it."

That enjoyment, more than any other sentiment, may be what has carried the careers of Kranitzky and Overstreet through more than 30 years of successful collaboration, on what is most efficiently described as two lines of work: Lost & Found Studio (production line) and Kranitzky & Overstreet (narrative brooches), the focus of this article.

I've come to Richmond to discuss the evolution of this work with these two, whose humble studio and down-to-earth natures offer no hints about the high regard in which their work is held. Indeed, their brooches are exhibited in permanent collections around the world, including the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Design Museum of Helsinki, the Smithsonian American Art Museum's Renwick Gallery, and most recently, the Hermitage Museum in Russia.

To date, the pair has collaborated on more than 1,700 pieces, and is best known for "window display" brooches with collaged, narrative qualities. The artists cite 15th-century painter Hieronymous Bosch, 20th-century modernist Joseph Cornell, and stop-motion animators the Brothers Quay among their influences. Using found objects that can include anything from vintage postcards to comb handles to boar thistles, along with copper, brass, silver, and nickel silver, the work further incorporates materials such as micarta, balsa wood, acrylic, polymer clay, eggshell, acetate, glass, and more. The result is a lightweight, three-dimensional, wearable world—typically only several inches wide or tall—that is at once a conversation piece, a collector's dream, a story, and a fine-crafted, intricately designed work of art.

"We were working in a department store before we met and I was doing the window displays. At that time…people went downtown just to see such windows. That was the lure, that's what drew you through the doors," says Kranitzky. "That's kind of what we're doing with our work today. We're telling stories in a tiny little window." Kranitzky and Overstreet launched their Lost & Found line in 1985, which very quickly became "24 hours, nonstop," says Overstreet. These early pins were very simple, using metal or plastic screening or felt as a base, with pieces (beads, objects) attached with thread or wire. As the artists neared a turning point in terms of personal needs for balance and creative needs for deeper work, some pieces evolved in more intricate, narrative directions, and they differentiated their lines of work.

In late 1980s they went to hear a lecture by gallery owner, historian, collector and patron Helen Drutt at the nearby Virginia Museum of Fine Arts. "When Helen finished speaking, we ran up to her," says Kranitzky. "We wanted to meet her and ask if we could send her our portfolio. She told us she received hundreds of portfolios a day." As Kranitzky recounts the story, her eyes hold the shimmer of a smile—for she knows how the story ends. "She ended up calling us," Kranitzky concludes, beaming. And the rest, as they say, is history.

Over the course of their decades-long relationship with Drutt, who has served as their mentor, advocate, and inspiration, the narrative brooches have evolved as much from the artists' own intuited curiosities, as from commissions completed largely under prompting by Drutt. "It's inspiring to get a commission," says Overstreet. "It's better than a blank canvas because you get a little something where you can start, and the commissions often lead to creative leaps." Kranitzky agrees, offering a description of how the artists' ideas merge with Drutt's commissions in a soothing way: "We've developed a library of information and images in our minds that we can draw from and that is part of our voice…The greatest thing is that we can make anything happen in our little worlds and that's important—because the real world can get so overwhelmingly crushing with stress. We rely on the comfort and control we get from narrative brooches."

For her own part, Drutt writes, "At first, I hesitated to approach them with the concept of commissions; the fear of disturbing the flow of their respective imaginations was central." But her partnership with Kranitzky and Overstreet proved mutually beneficial, leading to such works as *Profile of a Woman* (1997), a tribute to Madeleine K. Albright; *Waterproof* (2000), depicting the Democratic donkey and the Republican elephant; and *Summit* (2000), in honor of the summit meeting between the presidents of the United States and Russia. *Summit* now resides at the Hermitage Museum's permanent collection as part of the "Gifts from America" exhibition conceived by Drutt to "celebrate the hand and the survival of the creative spirit in a mechanized society…[with] hope that the artworks offered serve to further our common goal of achieving world harmony." The piece depicts two eagle figures extending hands over a globe. But the handshake is cut short by a missile-like found object protruding from the globe. The scene itself is centered in a Faberge-inspired egg, rimmed with gems, and bracketed on either side with Olympic-like torches.

But long before their work held such precise narrative focus, a meandering sense of wonder and whimsy infiltrated Kranitzky and Overstreet's designs, as they honed thematic interests alongside technical and compositional capabilities. Early pins such as *Yellow Buckle* (1988) demonstrate the use of assembling found objects "as is," but, in lieu of the screen or felt backgrounds, this work incorporates collage narratives glimpsed through "windows." The careful way in which the eye is drawn in and around this piece, then back

Summit, 2000
eggshell, polymer clay, acrylic, glass stones, acetate, brass, paper, balsa, postcard fragments, found objects
6 x 3 x 1"
PHOTO: KEN YANOVIAK

Yellow Buckle, ca. 1988
balsa, acetate, paper, lace, brass, glass buckle, found objects.
approx. 2 ¼ x 1 ¼ x ¼"
PHOTO: KRANITZKY & OVERSTREET

Superstition (detail), 2002
brass, copper, acrylic, toothpicks, paper, acetate, eggshell, glass ball, fabric, wood, paper, flocking, postcard fragments, found objects
brooch 3 5/8 x 3 1/2 x 1"
PHOUTO: KRANITZKY & OVERSTREET

Moment, 1994
wood, copper, water, thorns, micarta, brass, mirror, glass vial, eggshell, glass stones, gold leaf, paper, acetate, acrylic, found objects
brooch 2 x 1 5/8 x 1"
PHOTO: KRANITZKY & OVERSTREET

in again, is an intangible part of its function worth noting. Much like the work of an architect considering manipulation of space for enjoyment and flow, so is Kranitzky and Overstreet's work across the decades.

Forgotten Time (1988) is noteworthy not only for the appearance of a watch face (a recurring theme), but also the artists' manipulation of objects and materials that aren't found, but fabricated, a move that challenged them with new materials and enabled them to create more interesting brooch shapes. In *Forgotten Time*, there is also the slightest suggestion of movement—much more so than in the still portrait of *Yellow Buckle*—and this, too, is a noteworthy step in their evolution. By the time Kranitzky and Overstreet designed pieces such as *Mirage* (1992), change was clearly in motion. The artists both literally and conceptually broke out of their own window displays and entered the realm of sculptural composition and three-dimensional design through the use of stands, drawers, skylights, and moveable parts. *Mirage* includes a hidden scroll, moon, and acrylic wings (all recurring themes) as part of the central narrative of a woman reaching longingly for the sky. A second woman sleeps behind the golden bars of her cage atop the brooch. *Moment* (1994), also from this time period, includes a hideaway key, teetering glass vial of water, a modified silver object formed into bullet-like tips, and rosebush thorns on an ornately designed stand. The brooch completes the top of the stand, with a window display collage and all-seeing eye at the very top.

Superstition, from 2002, was inspired by the Stevie Wonder song of the same name. Kranitzky and Overstreet explained to artist, teacher, and friend Gale Jesi that this piece "is made from fireplace bellows, which stand on brass rocker feet. In the center, a removable brooch is adorned with black cats and topped with a crystal ball. The central collage within the brooch shows a dog standing on cracked eggshell, lifting a manhole cover. In the back of the brass ball, at the very top of the bellows, there is a peephole where a line, 'when you believe in things you don't understand then you suffer,' from the song 'Superstition' can be seen."

Over the last decade or so, Kranitzky and Overstreet have continued to work with a central collage inside a "window," and likewise still enjoy repeated images such as fire, water, the divine magician's hand, and accordion folds (as in *Bedizen* (1999) or *Operator III* (1991)). Moveable parts continue to evolve, as in *Kismet* (2008), a piece so intricate and alluring, it is beyond description. "The windows that we saw walking to the Design Museum in Helsinki were peppered with images of the Crucifixion," says Kranitzky. "At this time, I thought of parents in ill health and suffering. The windmill image was all over the Amsterdam airport, gift shops, flower shops, as well as in the news. With our presidential election around the corner, commercials

Over the last decade or so, Kranitzky and Overstreet have continued to work with a central collage inside a "window."

Mirage, 1992
balsa, acetate, eggshell, acrylic, polymer clay, copper, silver, brass, micarta, paper, leaf, found objects
5 ½ x 2 ½ x 1"
PHOTO: KRANITZKY & OVERSTREET

Kismet (in motion), 2008
acrylic, brass, paper, glass stones, 4 leaf clover, cottonwood seed, brass, watch crystal, metal dust, hologram, chain, tin, brass figurine, balsa, acetate, soil
brooch 2 ½ x 2 ½ x ⅞"
PHOTO: KRANITZKY & OVERSTREET

"I want them to be truly magical worlds," says Overstreet.

were flooding the brain about new energy sources using the power of wind. We stumbled on the name *Kismet,* which one could define as destiny. We all have a destiny, some of which we can determine and some which we can't. 'Kismet' [was also] the name of a synchronized swimming duet routine from my childhood." Along these same lines, Overstreet observes: "Think of a four-leaf clover viewed as a windmill. The power of prayer versus luck. What guides our lives? Prayer, luck, fate?…Our destinies, like a windmill, are being blown this way and that; unknown. The movie *Alien* also came to mind; the scene where the alien blood, dripping like acid, eats through the ship. This made me think of gold blood or tears dripping through the four-leaf clover, eating it away like acid."

But what's more relevant than the recurring themes themselves are the ways in which those themes morph and evolve to serve the greater purpose of a narrative. Accordion folds appear more as fins or webbing in *Anchor* (2014), an awe-inspiring piece that rocks back and forth, boat-like, and features a woman set deep within a layered display. When I first hold this piece, I grow speechless. It feels as light as a business envelope, yet it contains a universe. I make a quick, close study, holding the piece up to the light, cupping it in my palm, and staring at its front. But truth be told, the piece draws me in so fully and immediately, that I wish for time alone with it—a moment, perhaps, in which I can let myself go completely into that woman's ocean-world to dream a little in a different time, a different place.

When I ask Kranitzky and Overstreet what's next, they shoot each other sideways glances. Part habit from years of collaboration and part trying to pass the question, in truth the artists are searching for the answer themselves. Slow and steady, they're working on completing enough newer work to attract support for a museum show. Technically, they want to find a way to have their pieces light up. "I want them to be truly magical worlds," says Overstreet. "I want people to go down in there even more." And as far as movement goes? That implied movement that first appeared, however slightly, back in 1988 with *Forgotten Time*, has grown through many developments, the next of which the artists hope will be actual animation—maybe even with their own soundtrack à la an altered found music box. When I press for more, there's a bit of silence before Overstreet speaks up. "I've always wanted to do a piece big enough to hang on a building," she says. Kranitzky takes a step back and looks at her friend, her lifelong collaborator. "Oh," she says. Then, "Oh." And off they go again…

Katey Schultz is author of the award-winning short story collection Flashes of War, *and has written more than 70 essays about contemporary craft artists.*

Furthermore: www.kranitzky-oversreet.com

Kismet (detail), 2008
2 ½ x 2 ½ x ⅞"

Anchor, 2014
silver, acrylic, brass, balsa, acetate, foil, copper, paper, other
3 x 2 ½ x ⅝"
PHOTO: IAN HURDLE

Claudio Pino Lord of the Rings

BY ANDREA DINOTO

Inox Reverie, 2013
stainless steel, phrenite, onyx, pearl
1 x ⅞ x 1 ⅜"

Kinetica 14 – Equilibrium, (kinetic ring), 2013
platinum, white and yellow diamonds, rubis, carnelian
1 ⅜ x ½ x ¾"

Floraison Ocean – Ocean Blooms, 2007
14k gold, sterling silver,
pearls, phrenites, fire opal,
lapis-lazuli, carnelian
2 ½ x 1 ¾ x ¾"

Oceanide, Nymphe de la Mer, 2013
platinum, tahiti pearl,
amethyst, prehnite
1 5/8 x 5/8 x 1"

Mirror Interactif, 2012
kinetic ring. 14k gold, sterling
silver, mirror, carnelian, pearls
1 3/4 x 1 x 1 1/8"

RÊVE COSMIQUE. KINETICA 14. MAGNIFICENCE STELLAIRE. These might be titles for operas, punk bands, or Cirque du Soleil–type extravaganzas; but in fact they name rings of extraordinary design by the Chilean-born, Montreal-based art jeweler Claudio Pino. Meticulously hand-wrought of precious metals and colored stones, Pino's rings range in form from the (deceptive) simplicity of a solitaire to the choreographic complexity of a kinetic sculpture. Each and every design is assigned a poetic descriptive that in some way reflects the maker's response, either to the natural world or to styles and artifacts of material culture. Whatever the theme—the cosmos, a particular flower, antique mechanical instruments—Pino adheres to aesthetic principles of balance and contrast, color and form, often expressed in asymmetrical settings. His style can range from flamboyantly baroque to aggressively modernist. *Floraison Ocean,* a three-finger ring bursting with pearls and colored stones, conjures the luxuriant flora and fauna of aquatic realms; *Tactus,*[1] a hinged, single-finger armorial ring, gleams with goth ferocity. Complexity of concept and construction is a given for Pino, who meets the challenge with both joy and, necessarily, a high level of technical skill. His singular focus on the ring—in itself symbolic of eternity—speaks of his view of jewelry as an enduring art.

In other hands, this all-embracing ethos could result in chaos and confusion, but Pino successfully weds virtuosic technique to universal concepts in a powerfully coherent bravado style akin to performance art: the ring as a *pas de trois* between maker, wearer, and materials. This effect is intrinsic to all Pino's design. He can elevate a single stationary stone to megastar status, as with *Oceanide, Nymphe de la Mer,*[2] in which a Tahitian pearl is poised like a goddess on a pierced platinum "wave"—or is it a fish blowing an exquisite bubble? But the performance dynamic is most dramatically, and literally, demonstrated in the series of kinetic rings he has been developing since 2000. Desiring to directly engage the wearer, Pino devised a mechanism, constructed of 14-karat gold, by which a counterbalanced central element rotates 360 degrees in four directions—"north, south, east, and west," he explains—yet remains facing upward, toward the wearer at all times. "The movement," he says, "forges the unique connection

between the wearer and the ring, and the mechanism gives the gemstone the freedom to follow the owner's movements, reflecting him or her in many small, intricate ways." The inherent theatricality of these kinetic rings won one of them a role in the movie *The Hunger Games: Catching Fire*. The actor Stanley Tucci, as the bizarre character Caesar Flickerman, wears Pino's *Miroir Interactif,* in which a rotating mirror, says Pino, proposes a third eye, an effect suitably cinematic for a dystopian costume drama. Conceptually, Pino easily segues from *Miroir's* Steampunk mode—the ring was inspired by old navigational instruments—to the elaborate botanical metaphor expressed by *Floraisons Mystiques* (Mystical Flowering)[3], a kinetic ring named for the night-blooming cereus, a variety of cactus that blooms only once a year. During its desert flowering, cereus exudes an intoxicating perfume to attract its pollinator, the sphinx moth. Pino's interpretation of this botanical spectacle is a two-finger gold ring featuring a large opal in a kinetic setting, "one of the most complex pieces I've ever created," he says; its fabrication required 250 high-precision solderings. The soft stones—opal, accented with turquoise and pearls—comprise the flower's extravagant blossom, while the open arcs of the rings—set with ruby and diamonds—represent the moth's wings. As a whole, says Pino, the ring "portrays this unique flower that communicates the continuous cycle of life," a recurring theme in many of his floral pieces.

Although Pino insists his rings—kinetic and otherwise—come to life only when being worn, many exude an uncanny presence on their own when viewed as purely sculptural objects. (Pino also often creates tiny metal stands for certain designs, as if to encourage such viewing.) *Floraisons Mystiques,* for example, has the fantastical aspect of an *Alice In Wonderland* queen. *Reve Cosmique* (Cosmic Dream), a gold and silver two-finger ring, resembles a haunting mask with a pointed chalcedony crown; while the three-finger *Metamorphosis* presents itself as a menacing silver robot with a single, upward-gazing moonstone eye. One might question the wearability of such creations, but Maegen Black, Administrative Director of the Canadian Crafts Federation, has observed (in the introduction to Pino's self-published book *The Power of Rings*) that despite the "boisterous style and defiant nature" of many of the rings, they feel "truly natural once slipped onto the hand." (In fact, the rings are much smaller and more delicate than they appear in photographs.) Especially remarkable in this regard are Pino's kinetic rings based on cosmological systems and phenomena: *Sistema's* oval platinum disc inset with ever-rotating celestial spheres suggests a spiral galaxy; *Magnificence Stellaire*[4] portrays no less than the astronomical night sky in the Northern Hemisphere, complete with reference—via opal's iridescent floating

Pino successfully weds virtuosic technique to universal concepts in a powerfully coherent bravado style akin to performance art.

Mystical Flowering
(kinetic double ring), 2007
14k gold, sterling silver, opal, ruby, blue diamonds, turquoise, moonstones, pearls
1 ¾ x 2 x ½"

Metamorphosis (kinetic ring), 2010
14k gold, sterling silver, moonstones, pearls, turquoise, phrenite, amethysts
2 ½ x ¾ x 2"

Infinité 9, 2009
14k gold, sterling silver,
diamonds, ruby, moonstone
1 ¾ x 1 ½ x 1 ½"

Magnificence Stellaire, 2009
14k gold, sterling silver, opal,
chrome diopsides, emerald,
amethyst, moonstone, pearls
1 ½ x 2 x 1 ½"

flakes—to the aurora borealis; and *Infinité* is constructed like an astrolabe, with five concentric rings surrounding a rotating moonstone which, for Pino, symbolizes a gravity-free drop of water and thus "the unique sensation of weightlessness in space."[5] Though not conceived as a cosmological ring, the aforementioned *Kinetica 14-Equilibrium* might be viewed as an ethereal space station, with its free-moving platinum plateau "inhabited by 14 luminous diamonds, each one shining over the horizon," in Pino's description.

Pino's ability to construct these complex and extravagantly imagined jewels—which he does entirely on his own—is the result of years of intensive technical study, starting at Montreal's Ecole des Métiers du Sud-Ouest, where he obtained his diploma in 1995.[6] After 15 years of benchwork honing his skills with gold and silver, he went on to focus on platinum, first in the United States, then at the Holt Academy of Jewellery in London, receiving a Master in Platinum in 2011. Pino values platinum for its many appealing qualities: "its everlasting radiance and durability, its beautiful bluish color, and its incomparable strength. It is always my first choice over silver or white gold." Pino eschews platinum's traditional role, as a matrix for closely set diamonds, instead pairing it sparingly with colored stones so that metal and stone carry equal aesthetic weight in a design. For *Kym*, a commissioned double ring, platinum is set with a tanzanite (supplied by the client) and accented with cognac diamonds and pearl. For another commission, *Oasis*, Pino was inspired to pair gleaming platinum with the deeply saturated blue of lapis lazuli.

In his pursuit of jewelry mastery, Pino has also studied lapidary[7], learning the properties of gemstones and how to cut them. He notes, "Being able to cut my own gemstones definitely completes my expression in art. I can design or modify gems to fit my own jewelry." Among Pino's favorite cuts is the briolette, a drop-shaped stone encircled with triangular or diamond-shaped facets and traditionally used as a pendant. Instead, Pino sets the briolette as a blossom in several of his rings based on

"Being able to cut my own gemstones definitely completes my expression in art."

Fleur de Neige, 2013
platinium, 18k gold, topaze
1 ⅜ x ½ x ¾"

Protea's Moonlight, from "Coeur d'Afrique" series, 2012
18k gold, oxidized sterling silver, onyx, yellow diamond
1 ⅜ x ⅞ x ⅞"

flowers (although they are never realistically reproduced). In what has become a signature style, the "blossom" (the stone) is nestled within a cuplike setting of tiny overlapping prongs that function both as flower parts—sepals—and light modulators. For *Fleur de Neige* (possibly the flower commonly known as snowdrop) a briolette-faceted amethyst is set in platinum; for *Cynara* (a thistlelike plant) the briolette amethyst is set, effectively, in blackened silver and 14 karat gold. For *Protea's Moonlight,* Pino sets a polished, flat-cut, circular piece of onyx in blackened silver to portray this dramatic national flower of South Africa, where Pino saw it for the first time, and was astonished by its beauty[8]. In this interpretation, the flower is imagined black as night, glowing by the light of the moon. Pino uses the mosaic cut for the high-fashion *Zebra* ring, another African-inspired design, in which undulating stripes of onyx and nacre (mother-of-pearl) are set in a rectangle of sterling silver; a color accent is an offset tiny protea blossom of Australian prehnite, one of Pino's favorite stones, prized for its glowing yellow-green luminescence. Pino cut a large triangular cabouchon prehnite for *Inox Reverie,*[9] a stainless steel constuctivist design accomplished without soldering (the metal is cut, folded, drilled, and riveted). *Inox's* domed prehnite serves to illuminate the metal, its perceived softness providing a foil for the hard-edged setting, which is further accented with faceted onyx. One of the few cuts Pino has not yet conquered is the famed fancy cut, as originated by Atelier Munsteiner in Stiphausen, Germany. On a recent visit there, Pino met with Bernd and Tom Munsteiner—"A dream come true!"—and was inspired to purchase the UltraTec faceting machine, with which he is learning the fancy cut for himself.[10]

Pino's passion for colored stones led him to study gemology for a year in Albuquerque, New Mexico, where he was further inspired "by the culture, the vivid light, the blue sky, and magnificent landscapes." He became so enamored of the Southwest that he has visited every one of the region's national monuments and state parks over the past 15 years, incorporating the forms and atmospheric colors found there into his designs. He also avidly pursues his hobbies of mineral collecting and rock hunting, "always a great inspiration for me," he says. "It keeps me impressed by the

Golden Chameleon, 2014
14k gold, alexandrite, diamonds
¾ x ½ x 1 ¼"

Vena Amoris - Golden Elegance, 2014
18k gold, pink tourmalines,
pearls, carnelian
1 ⅝ x ½ x 1"

wonders that the earth offers us." In 2000, Pino visited the Blanchard Mine, near Roswell, New Mexico, to explore the now-closed tunnels, walking on his knees and using black light to view "the breathtaking colored veins of fluorite glowing blue, green, yellow, purple, white, and even reddish orange" in the pitch darkness. Pino, needless to say, is ever on the lookout for inspiring stones to incorporate in rings: "I always try to define their own poetry and give tribute to their natural characteristics in my designs."

One such stone is "a fabulous alexandrite" that inspired his award-winning *Golden Chameleon* ring[11]. Pino speaks of the stone's "amazing color-changing effects—mutating from green to yellow, orange to purple, just like leaves that start to coat the landscape when nights get cooler." The stone is the centerpiece in an architectural design whose form and bold striping references the iconic golden headdress of Tutankhamun, not coincidental, as Pino spent the year 2009 researching jewelry at the Egyptian Museum in Cairo on a grant from the Conseil des Arts et des Lettres du Quebec. There he studied "the symbolic importance and origin of the engagement ring," learning of an ancient belief that the so-called *vena amoris*, or vein of love, extended from the fourth finger of the left hand directly to the heart; hence the custom of wearing the rings on that finger. Inspired by this myth, Pino developed his own "Vena Amoris" collection of personalized engagement rings, whose designs evolve through consultation with clients. "Human beings with dreams and desires," he says, "are the real source of my inspiration." Pino's commissions are not exclusively for engagement rings, however. One of his more elaborate bespoke designs is the kinetic *Princess Celeste* ring made for art collector Valerie Dreyfuss, who lives in Paris and happened upon Pino's rings online in 2014. She was particularly taken by his kinetic pieces, and though she had never seen them in person, she engaged Pino to create one especially for her. Her only stipulation was that the central stone be an Australian opal, to represent the Milky Way. After frequent email consultations, in which they shared their interests in everything from Jules Verne and the Surrealists to gargoyles and galaxies, and after nine months of work, Pino produced a three-finger ring, which thrilled Dreyfuss and her husband. "I am deeply moved," she says, "because with Claudio, everything is possible, beyond the dream!"

Denis Longchamps, curator at the Art Gallery of Burlington in Ontario, Canada, included Pino's *Floraison Mystique* in "Naked Craft" (June 20–September 6, 2015), an exhibition conceived, he says, to explore the values embedded in craft rather than to rehash the art vs. craft dichotomy. By virtue of his kinetic work, a category Longchamps feels has been only minimally explored in the art jewelry world, Pino was placed in the show's "Tooling Up" section,

"Human beings with dreams and desires," he says, "are the real source of my inspiration."

Sistema, 2012
sterling silver, phrenites, yellow and white diamonds, moonstone, chrome diopside
2 ½ x 1 ⅛ x 2"

Princesse Céleste, 2014
18k gold, sterling silver, opal, ruby, diamonds, moonstone, carnelian, emerald, citrine, amethyst, black onyx, Tahitian pearls
2 ½ x 2 x ⅞"

which included "people who are changing the way craft is done." He concurs with Maegen Black that Pino occupies a pre-eminent position among Canadian art jewelers, and speaks admiringly of his "dedication and authenticity" as an artist and craftsman, and of his amazing productivity. Pino's fame has been expanding internationally as his work travels in shows, garnering awards along the way. But his view of his own work and of jewelry's role in the arts is far from parochial. His deep immersion in ancient jewelry, during his year-long sojourn in Cairo, caused him to reflect "on how precious objects can survive for generations, decades, thousands of years." For me," Pino says, "it's important to create something special, unique, symbolic, and also durable; a piece that could still be here in 12,000 years!"

Andrea DiNoto writes about art, craft, and design.

Furthermore: www.pinodesign.net

ALL PHOTOS: CLAUDIO PINO

1. 2nd Prize, Metal Art Guild of Canada *Exhibition in Print: Larger Than Life Competition*, 2011.
2. Design research and creation project supported by the Canada Council for the Arts; Exhibited at 2013 SNAG Society of North American Goldsmith conference: Meta-Mosaic, Toronto, Canada, annual "Exhibition in Motion."
3. Honor Prize, 5th Annual Cheongiu International Craft Biennale South Korea, 2007.
4. Exhibited at Canada Guest Pavilion, 2009 Cheongiu International Craft Biennnale, South Korea; 2010 Vancouver Olympic Winter Games exhibition, Museum of Vancouver.
5. All three were selected for inclusion in "Out of this World! Jewelry from the Space Age," a traveling exhibition curated by Elyse Zorn Karlin: the Carnegie Museum of Natural History, Pittsburgh, PA, June 27, 2015 – January 4, 2016.
6. Pino, a Canadian citizen, emigrated to Montreal in 1987.
7. He received a diploma in lapidary from Ecole de Joaillerie de Montreal in 2000.
8. The actual plant is not black, but comes in a variety of colors and can grow to dinner-plate size.
9. Inox is the French term for stainless steel, hence the title, which translates as *Stainless Steel Dream*.
10. Pino studied with Master Larry Mattos at the Ashton Gems Fantasy Cut Design Studios in Petaluma, CA.
11. 3rd Prize, The Metal Arts Guild of Canada, *Exhibition in Print: Conceal/Reveal Competition*, 2015.

Interrogating Smart Jewelry

BY AKIKO BUSCH

MARY ANN SCHERR
Heart Pulse Monitor, 1970-71
sterling silver, 14k gold,
electronics, LED, biomorphic chip,
batteries
3 x 2 x 1"

MY GRANDMOTHER'S GOLD SCHOOL RING—worn by my grandfather for most of his adult life—rests on my own ring finger now. The fluid lettering of her initials and those of her alma mater are barely legible, their tracery smoothed by the decades. Still, the delicate calligraphy of the signet ring continues to reflect personal identity, distant institutional status, an enduring marriage, family history, and time. Which is to say, it's full of information.

But a thin line has always separated decoration and information, whether it is the family lineage contained in a locket, the minutes and hours recorded by a watch, the fidelity to a cause or a club conveyed by a lapel pin, or the ideas of commitment represented by a wedding band. While jewelry may be about adornment, beauty, indulgence, luxury, it can also convey all manners of affinities, allegiances, and identities.

No one in their right mind would ever consider calling such jewelry "wearable data." Yet the words seem to apply to a trend in the current generation of jewelry. And surely they are accurate for the Fitbit Flex, the rubber wristband that can track your workout, calories burned, steps taken, along with providing caller ID and a sleep monitor. "The power of heart rate on your wrist," its marketing slogan suggests, evoking only vaguely more traditional associations between jewelry and emotional affairs. And no sooner was the Fitbit introduced than fashion designer Tory Burch designed a stainless steel bracelet and pendant in which the device could be encased, a bit of gaudy bling that instantly swallowed whole whatever bit of casual utilitarian chic the original device conveyed.

Jewelry's capacity to function as a comprehensive information system seems only to be growing.

The information age being what it is, the information that can be conveyed by rings, bracelets, necklaces, brooches, wristbands, headbands, and pendants is far more explicit, voluminous, and detailed today than ever before. Whether it is an efficient stainless steel fitness-tracking device, the casual but committed affiliations signaled by a Livestrong bracelet, or a sensor-equipped fine gemstone that connects to a cell phone, jewelry's capacity to function as a comprehensive information system seems only to be growing.

Thus far, such accessories tend to fall into two categories: healthcare devices and communications devices. And of the former, we have come a long way from the prosaic competence of the MedicAlert bracelets that came into being in the mid-'50s. The idea of "adorning necessity" has been in play since the '70s in the prescient work of fine arts jeweler Mary Ann Scherr, whose work folded in both old and new rituals of healthcare with jewelry tradition: a silver heart-pulse bracelet with both a sensor to detect heart beat and a container for medication; a stainless steel belt capable of monitoring air pollution; and a pendant that accommodated an oxygen mask. Scherr told *The New York Times* in 1981 that she called such work "compassionate jewelry," nomenclature that is surely more evocative and eloquent than "wearable data."

TORY BURCH FOR FITBIT
Metal Hinged Bracelet
stainless steel (to encase Fitbit Flex tracker)
2 ⅜ x 6"

Fret Pendant Necklace (to encase Fitbit Flex tracker)
stainless steel, brass chain
length 40"

On the contemporary and conceptual end is the work of designer Yves Behar. His prototype for the Kernel diagnostic amulet would allow wearers in remote areas of the developing world to test their blood, saliva, urine, and breath for chronic diseases such as malaria, then send it to medical personnel. Likewise, Behar's concept for LifeTiles, a wristband with tiles of assorted shapes, has embedded sensors that allow users to monitor everything from blood sugar to air quality.

Behar's pieces respond to genuine medical need and urgency in remote regions, but for many of us in this age of self-monitoring, healthcare has become a more relative term. Not surprisingly, then, a surfeit of new devices allows wearers to track all manners of physical functions, from our steps to our brain waves to our sleeping patterns. Consider the MUSE headband with EEG technology, which measures the brain's electrical activity. Monitoring the brain's signals in much the way a heart monitor tracks the heartbeat, it connects to a smartphone, and purports to reduce stress, calm anxiety, and increase focus in its users. Or the Lumo Lift, a thin, nondescript disc with a magnetic clasp that can be worn as brooch or pin. Once connected to a cellphone, it tracks the wearer's posture, vibrating slightly at the hint of a slouch or slump. If it's hard to argue against the efficiency of all this self-improvement, it's also hard not to wonder at what point self-awareness evolves into narcissism. Or whether such devices alleviate our anxieties or simply allow us to engage with them ever more frantically.

As one might expect, jewelry that accommodates digital communications tends towards greater extravagance. Now that the luxury brand Brikk has made it possible to purchase an iPhone in 24k pink gold with a diamond apple logo, it should come as no surprise that some communications devices present themselves as actual jewelry. The pearls in the pendants, rings, and earrings in the Galatea Momento collection have computer chips embedded in them, enabling them to store photographs, music, and videos that can be accessed by proximity to a smartphone. The Cellini Bluetooth pendant also links to cell phones, and flashes with incoming messages.

And the MICA bracelet (the acronym stands for My Intelligent Communications Accessory) uses technology from Intel to offer an 18k gold plate and sapphire glass display that allows its wearers to view messages. Designed by Opening Ceremony, its marketing slogan promises that "beauty meets intelligence," an encounter that wearers and observers may not actually witness themselves. Still in the conceptual phase is the Cicret bracelet, with embedded sensors that display information directly on the wearer's skin. "You can make your skin your new touchscreen," its promotional copy promises.

What exactly separates crass, redundant gadgetry from a piece of jewelry that has meaning and beauty?

Which begs the question, of course, would you want to? And what exactly separates crass, redundant gadgetry from a piece of jewelry that has meaning and beauty? Metalsmith Myra Mimlitsch-Gray

suggests that the way some tech apparatus is brought to the market today bears a similarity to marijuana accessories marketed in those states in which it has become legal. Which is to say, there is a gap between cultural shift and the sophistication of the aesthetics surrounding it. "Weed is more and more in the mainstream," she says, "but a lot of the gear around it is still about Deadheads. And branding often seems to remain more important to such products than beauty or form or any other such concerns."

And just how close do we really want to be with all this streaming data? With a background in jewelry design, Ivy Ross, now head of Google Glass, is uniquely qualified to comment. She reiterates the idea that jewelry has always conveyed information about the wearer, whether it is the symbols on a charm bracelet or the bling of an engagement ring. But now the information has another purpose: it gives the wearer feedback.

Ross also suggests that the metal arts discipline is at a challenging transition. "We are trying to make technology invisible, and jewelry is a way to do that," she says. "We want to get technology out of the way, we want to hide it, close to our bodies, close to our senses." We want efficiency, she says, adding, "The technology has gone from our desktops to our pockets to the body now." The beauty of it, she suggests, is that when you are wearing it, you are not pulling out your phone every minute. You can customize what you want to know, whom you want to hear from. You can make it less intrusive, less disruptive.

Certainly such invisibility seems to be part of the objective of the Apple Watch, capable of receiving constant notifications and alerts; it can track your workouts, call a cab, pay your bills, and do pretty much most of the things only your laptop did a few years back. And its users attest to the discretion of the device. Yet the microcomputer on your wrist, like so many other of these devices, needs to be used in tandem with the iPhone, delivering us to a new moment of techno-absurdity in which we seem to have accepted the bizarre truth that we need more technology to use less technology.

The partnership between adornment and information is unlikely to fray anytime soon; data suggests that the use of wearable fitness devices is likely to triple by 2018 to more than 70 million. And as in any other area in which new technology is introduced, a gap seems to exist between the introduction of the device and our grasp of its social meaning and effect. I would suspect that as we struggle to arrive at some kind of real understanding of what it means for humans to be wearing these devices, jewelers could contribute more to the conversation.

Because they are, of course, familiar with a number of the questions being raised. Foremost among those has to do with privacy. As the digital flow around us only seems to increase, so too does the cultural mandate to attach it to ourselves. But when we wear information, its very proximity to the body confers an intimacy. The connection between the object and the self becomes more profound,

GALATEA MOMENTO
Momento Pearl™ Pendant
hand-carved Tahitian pearl,
14k yellow gold, diamonds,
"Lotus" NFC-enabled chip

MICA (My Intelligent Communications Accessory)
watersnake skin, pearls, lapis, glass display with Intel technology

more intrinsic. But when does this become inhibiting, intrusive? How much information is too much? How much do we want to monitor ourselves? And at what point do we want such data imprinted on our skin, our bodies? How much data do we want to have with us, *on* us, at all times?

Most jewelers may not have spent much time thinking about their pieces being hacked, but certainly questions of privacy, intimacy, and security are familiar to them. Surely they know something about concealment and revelation; and surely they know something about when an object states something explicitly or suggests it implicitly. Such concerns are more fundamental to the practice of making jewelry than to the practice of fashion and product design.

Jewelers who work in precious materials also tend to be conversant with the notion of restraint. They are familiar with ideas of material extravagance and exhibitionism and have some experience with knowing how far is too far, a concept that often seems absent in the indiscriminate embrace that tends to meet the latest in digital technology, whatever it may happen to be. Finally, as sound, light, and vibration all become integrated into this new realm of ornament, surely jewelers also have insights as to when, where, and how such kinetic features can be appropriate. Who has greater mastery in the assorted meanings and uses

YVES BEHAR
Jawbone, UP3 Wristbands

RINGLY
Rings
18k gold (black onyx, emerald, pink sapphire, rainbow moonstone)

ANNA COUTURIER
FOR BEACON & LIVELY
Cuff, 2014
anodized aluminum, Bluetooth receiver, LED lights with color-coding capaciaty Bluetooth receiver

of ornament? Who is more literate in the ways in which beauty and fantasy can intersect in adornment?

The digital capabilities in the 18k gold rings in the Ringly collection are housed in more time-honored settings: precious and semiprecious stones link to cellphones, vibrating and flashing when a message comes in. And a slender anodized metal cuff designed by Anna Couturier for Beacon & Lively is outfitted with a Bluetooth receiver and LED lights; programmed with color-coded capabilities, it shines different ambient hues and vibrates slightly depending on the sender. Its tech capabilities have some sense of discretion. And both of these pieces observe, play with, and otherwise thwart tradition. Not that discretion and tradition need attend jewelry that incorporates digital technology. Wearable devices, whether they are monitoring brain waves or transmitting text messages, are all about utilitarianism, and it makes sense that their form would reflect a kind of pared-down minimalism. A good example is Yves Behar's Jawbone UP3, a wristband that measures movement, sleep patterns, and heart rate. Its tech is explicit, but its range of color and textured surface—rubber, leather, or woven—has the audacity to integrate a bit of decorative appeal.

How much data do we want to have with us, on us, at all times?

Ross suggests that metalsmiths stand at the threshold of new possibilities and new collaborations. "The technology industry is beginning to understand the need for beauty," she says. It is her hope that metalsmiths will partner more with designers from the tech industry. Certainly her own background as a jeweler informs her work today, in which her engagement and appreciation for ideas of traditional adornment are involved with wearable technologies. "But I am interested in being responsible," she says, "not in being tricky. And I love the tension of opposites." Couturier's classic cuff and Behar's streamlined wristband may represent two poles of this emerging field of jewelry, and both reflect a bit of this tension.

An antique locket invariably evokes a presence. And an amulet has always served as a protective device. We have always adorned ourselves with such talismans that resonate with faith, belief, aspiration—not invisible software exactly, but surely an archive of unseen knowledge, unstated presence. Who we are, whom we love, and what we believe in have always been intrinsic to the function of jewelry. In the past, such truths have been subtle, implicit, restrained. Now, these truths, along with many others, are explicit, manifest, obvious, central to the piece itself. As the balance continues to shift, and as streaming data is increasingly integrated into jewelry dehsign, that tension will likely come into greater play. And it will be more rewarding, more engaging, more sustaining if fine arts metalsmiths offer some of the creative influence, knowledge, history, and authority that they so often bring to their work.

Akiko Busch's most recent book is The Incidental Steward, *Yale University Press, 2013.*

Reviews

Jana Brevick: This Infinity Fits in My Hand

Bellevue Art Museum, Washington
April 17–August 16, 2015

by Judy Wagonfeld

In an earlier era, artist Jana Brevick might have joined a wagon train, sailed to a new continent, or attempted flight. Instead, in our time, she probes the intellect, assimilating social, historical, scientific, and sci-fi data as if an amoeba engulfing prey. Topics plucked from this ingested morass provide fodder for Brevick's compelling, meticulous works of art.

"This Infinity Fits in My Hand," Brevick's first solo museum exhibition, marks the 15th year of an ambitious and prolific career. Although Brevick is young for a retrospective, the Bellevue Art Museum believed that her depth merited notice. The work commingles bachelor's degrees in fashion and metals and vast accomplishments as a designer/stylist, curator, and studio jeweler. Mentored by esteemed jewelers Mary Lee Hu and Ramona Solberg at the University of Washington, Brevick follows their pioneering incorporation of objects and commentary with precision techniques. However, her oeuvre veers toward industrial; more Bauhaus sleek than Pacific Northwest organic funk. Rather than basing work around found items, she hones a concept that drives her quest for "sought objects."

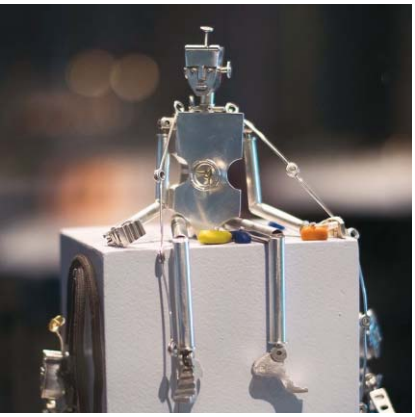
A self-designated "experimental interactionist," Brevick seeks dialogue between objects and the body's experience of them. For instance, she creates overlong necklaces that "swing like an elephant trunk." Stylistically, she views the body as a canvas, a vehicle prompting conversations that raise jewelry from status symbol or accessory to messenger. This is jewelry as theater.

Known for playfully breaking boundaries, Brevick designed the exhibit as a two-part journey, moving from dark to light as though to enlightenment. The first gallery, painted black and adorned with asteroid decals, mounts 90 older works on crisp white backgrounds atop black pedestals or hanging in wall cases. The second gallery, a gleaming white spaceship, presents Brevick's newest work.

At the first gallery's entry, four "Robot" pendants serve as welcoming doormen. Exquisitely fabricated and cast in sterling silver, they have it all: humor, whimsy, craftsmanship, moving body parts, hidden compartments, commentary, futuristic considerations, and functionality as sculpture and wearables. Able to hang as a pendant, stand, or sit, the 8 ¼-inch-high robot *SnackBot* (2005) opens via a dial lock to dispense junk food packets.

On personal identity, reconnaissance, security, and guns, Brevick generates motifs of *Eavesdropping*, *Moving Target*,

JANA BREVICK AND HAHN ROSSMAN
Atomic Exfiltrator Ship Seven, 2015
mixed media
36 ½ x 19 x 8'



JANA BREVICK
PuzzleGuts (necklace), 1999
sterling silver, 24k gold,
18k gold, nickel silver, steel snaps,
plastic, polymer clay
8 x 3 x 1"
COLLECTION OF MARYJANE
BEAUFRAND, SEATTLE

and *Auscultation*. All allude to vulnerability, invasion of privacy, and identity theft (recently experienced by Brevick herself). *Listening* (2010), a sterling double-strand necklace with five satellite dishes, a *Tracking Device* (2010) ring, and the necklaces *Scope* and *Target Practice* (2006–07) infer our exposure and defenselessness. In the "Action" series, *Auscultate* (2008), a necklace of stethoscope parts and coiled telephone cord, reiterates intrusiveness. *Buoyant*, (2012), a waist-long piece of wooden floats and telephone cord, plays on communication keeping us afloat.

Throughout this room the diversity astounds and overwhelms. The idea that less is more could be heeded, especially the wearables. *Input Modulator*, a standing metal box, and *Upping the Ante* (2009), a crystal and glass basketball hoop, feel discordant, detracting from the jewelry.

Alternatively, the spare second gallery provides a sleek tableau for Brevick's evolving, minimalist work. Designed and built by Brevick and husband Hahn Rossman as a riff on *Star Trek's* spaceship, it carries Brevick's investigative journeys to a finite point of change. The ship's gleaming white hall, punctuated by vertical purple light bars, features five lighted portholes, each housing a necklace. Four smaller round windows proffer views of "Satellites" in space. Here, Brevick further illuminates vulnerability and basic needs.

As sole occupants of each port, these outsized works enjoy room to breathe. *Tether*, a gold-foiled, space umbilical cord, twists between yellow utility hooks. *AirLock*, a stunning sausage-shaped aluminum capsule, references astronaut oxygen jet packs. Suspended from two architecturally pristine silver semicircles, the chic simplicity attests to Brevick's tenacious curiosity and visionary drive. *Power Supply*, dripping with dozens of metal lightning bolts, posits the ship's energy requirements. As the finale, the oval Control Room hosts the ship's *Navigation Table*, an aluminum-clad sculpture surfaced in glowing alien green. On the walls, palm-sized silver satellite dishes and diagrammatic constructions stand in for instrument panels. Back at the ship entrance, Brevick's virtuoso space jacket, *Control Top* (2003), unites her compendium of sensibilities. Sewn of ripstop reflective nylon, it bears dials, knobs, and an antenna.

Brevick's journey blossomed from the allure of her father's engineering career, and a childhood obsession with outer space as portrayed in the *TinTin in Space* books. Later hooked on *Star Trek*, she plumbed its subject matter and associated retro technology. In the "Transmitter" series, she defied conventions of wearability by affixing glass TV and radio tubes to finger rings.

Brevick's aesthetic urges contemplation, but refrains from proselytizing. She embeds humor without condescension or judgment. Knowing that human desire is infinite, she reins it in, satisfied with birthing physical manifestations we can touch or hold in our hands.

Judy Wagonfeld is a freelance writer based in Seattle.

Brilliant: Cartier in the 20th Century

Denver Art Museum
November 16, 2014–
March 17, 2015

by Elizabeth McDevitt

Organized by Margaret Young-Sánchez, curator at the Denver Art Museum, in cooperation with the Cartier Collection, "Brilliant: Cartier in the 20th Century" was a sumptuous visual history of the *haute joaillerie*, timepieces, and precious objects created by the legendary house of Cartier between 1900 and 1976.

Young-Sánchez personally chose the exhibition themes as well as the more than 250 individual objects loaned by the Cartier Collection, museums, and private collectors. The exhibition complements Denver's extensive modern design collection, and celebrates jewelry as an art form. Accompanying the show is a beautifully designed and scholarly volume, *Cartier in the 20th Century*, published by Vendome Press and the museum.

"Brilliant" began with the theme "Aristocracy and Aspiration," focused on the early 20th-century history of high society and fashion in both Europe and America. Upon entering the exhibition, the viewer was transported to the Rue de la Paix in Paris, the ultimate fashion destination of European royalty, old world aristocracy, and wealthy Americans during the Gilded Age. The influence of royalty dominated. Magnificent diamond, sapphire, and natural pearl studded tiaras, "stomachers," brooches in the Garland Style, and hardstone and enamel luxury objects conveyed the lifestyle of the privileged few in a world poised on the brink of radical social and political change.

Evocative staging and graphics introduced the viewer to new developments in the history of the firm, from the colorful and boldly geometric jewelry of pre-World War I Art Deco, to a magically designed alcove recreating a Ballets Russes stage set that served as backdrop for a breathtaking 478-carat sapphire pendant once owned by King Ferdinand of Romania. The quality of gems and Cartier's uncompromising perfection in both design and workmanship are unmatched.

"Art of Smoking" was devoted to the elegant smoking accessories and vanity cases of fashionable men and women, an early signal of women's emancipation that continued to be popular into the 1940s, including objects once owned by Coco Chanel,

Laurel Leaf Tiara, 1907
(owned by Marie Bonaparte)
platinum, diamonds
COLLECTION OF QATAR MUSEUMS AUTHORITY

Crocodile Necklace, 1975
(commission for María Félix)
gold, diamonds, emeralds, rubies
length 11"
CARTIER COLLECTION.
PHOTO: NICK WELSH, CARTIER COLLECTION © CARTIER.

Marion Cartier (Pierre Cartier's daughter), and Marlene Dietrich. A 10-inch-long cigarette holder made of platinum, amber, and albatross bone, studded with calibré-cut sapphires and rose-cut diamonds, recalled the glamour of a bygone era. Dietrich's appearance in the exhibit heralded the seismic shift in social leadership from the old aristocracy to the more corporate, media-driven modern age.

The "Foreign Fascination" and "Exotic Fantasy" sections of the exhibition reflected a fascination with exotic cultures. Using ancient Egyptian faience, Chinese carved jade, Chinese lacquer and Indian enamelwork, Cartier's master jewelers and watchmakers created objects of astoundingly intricate beauty. These ranged from jewels and desk accessories to the famous Mystery Clocks. Fascination with the exotic culminated in Cartier's signature panther motif, still produced today.

"The Masculine View" displayed a wide range of understated yet elegant watches and personal accessories produced by Cartier in response to the needs of modern lifestyles. Commemorative objects, including a scale model of the engine in Charles Lindbergh's *Spirit of St. Louis*, and a gold and enamel replica of the *Apollo 11* lunar module were also on display. Another gallery was devoted to the Cartier workshops, including a fully stocked jeweler's bench and video clips featuring certain techniques. Original design drawings and plaster casts from Cartier's extensive archives illustrated the detailed planning that goes into every Cartier object.

"The Age of Glamour," the penultimate section in the show, included showy modern jewelry and accessories from the 1930s–1960s in platinum and massive yellow gold. The finale, "Icons of Style," highlighted Cartier's most famous modern clients: the Duchess of Windsor, Daisy Fellowes, Princess Grace of Monaco, Elizabeth Taylor, and Mexican actress Maria Felix, whose wealth and style inspired some of Cartier's most extraordinary creations, such as the 1975 *Crocodile Necklace*, and helped shape the fashion ideals of their era.

Brilliant presented not only the beauty and opulence of Cartier's oeuvre, but the firm's rightful place as a contributor to 20th-century art and design.

Elizabeth McDevitt is a studio goldsmith and jewelry historian based in Colorado Springs, Colorado.

Mapped: A Survey of Contemporary Jewelry and Metalwork

Houston Community College, Central Art Gallery
March 2–April 8, 2015

by Kathryn Hall

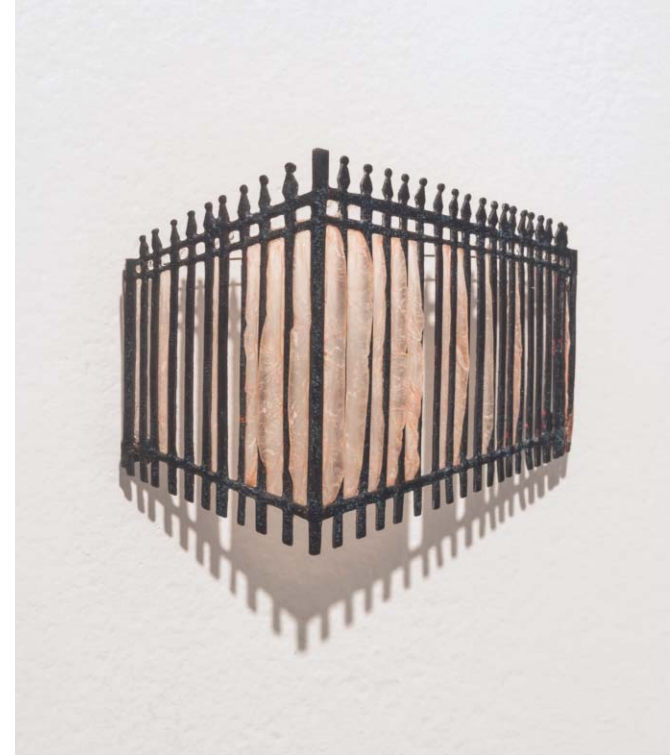
Curators Demitra Thomloudis and Jessica Jacobi surveyed jewelry and metalwork in the sprawling urban landscape of Houston, Texas, as a means to explore place through artistic expression. As metalsmiths living in Houston—Jacobi, a native and Thomloudis, a transplant—they recognize the city as a valuable resource for inspiration. Representing a comprehensive selection of traditional and nontraditional materials, the exhibition "Mapped" brought together the work of 17 local artists. As a whole, the exhibition moves beyond the gritty surface of Houston's highways and soaring skyscrapers to address the effects of the city's growth and development.

Thomloudis and Jacobi transformed the gallery into a map, creating a strong visual presence and a sense of place. Grey lines ran between framed jewelry, while yellow squares resembling buildings highlighted the artist's names and statements. In some instances, the exhibition design detracted from the works, but overall, it successfully defined the relationships between them.

Highlighting the artists' statements over the object information, no object labels hung on the wall. Instead, visitors could pick up a printed list that suggested a way to navigate the space. Through this display method, Thomloudis and Jacobi encouraged the viewer to first look at the work and statement before factoring in its title or media. This strengthened the dialogue between the artworks by emphasizing the commonalities among the artists' reflections.

Many artists considered the natural and manmade characteristics of their neighborhoods. A resident of an island 50 miles from Houston, Diane Falkenhagen depicts the ocean water that delineates the borders of Galveston in *"Water, Water, Everywhere..."* She captures the sensuous movement of liquid by creating a tension between the sterling silver framework and the abstract representation of water that presses against it. For Falkenhagen, water is a life force to be revered and feared, as she has had to guard her home against hurricanes.

Considering manmade borders, Matsumi Kataoka's brooch represents the metal fences that line her neighbors' yards. In her brooch, animal intestine breaks through the metal bars of her composition,



MASUMI KATAOKA
Untitled, 2015
copper, enamel, animal intestine, stainless steel, glue
3 ¾ x 4 ½ x 1 ⅜"
PHOTO: LOGAN BECK

suggesting the penetrability of a protective fence. Kataoka observes that these fences create more of a psychological than physical barrier, as animals find ways around them.

While the boundaries that define a place are physical, other factors contribute to its identity as well. Nathan Dube recognizes the American spirit of capitalism, as his *Safety Pins: The Houston Trifecta* illustrates the three pillars of Houston's economy: space, oil, and medicine. This cheeky play on the traditional safety pin references badges of protection, worn by those committed to serving and protecting our communities. By extension, these brooches highlight the economic security that these three industries have afforded the city.

In comparison to Dube's celebratory pins, Demitra Thomloudis's *4910 Jackson Street* serves as a contemporary *memento mori*, cautioning against the negative consequences of fast economic growth and development. This brooch, made from reclaimed upholstery fiber, represents one of ten residential homes demolished within a two-block radius of Thomloudis's home, as part of her *Houston Yellow Tape Project*. With no zoning laws in Houston and a desire for new construction, there is a lack of consideration for cultural and historic preservation. Here, along with several other artists in the exhibition, Thomloudis finds new meaning from what otherwise may have been discarded.

By sparking conversation, recognizing the past, and inspiring change, these jewelry and sculptural pieces put the Houston metalsmithing community on the map. After viewing this body of work, one realizes that place as a concept is not so abstract, allowing us to find new meaning in the ordinary and familiar.

Kathryn Hall is Curatorial Fellow at Houston Center for Contemporary Craft in Texas.

NATHAN DUBE
Safety Pins: The Houston Trifecta, 2015
silver, enamel
each 1 ½ x 1 ½"
PHOTO: NATHAN DUBE

Noon Passama: Formal Research

Jewelerswerk Gallery,
Washington, DC
April 11–May 2, 2015

by Katja Toporski

Noon Passama's exhibition "Formal Research" is a bold presentation of two disparate bodies of work. A number of chunky chain necklaces are shown alongside a group of pendants and brooches in the form of faces, fabricated from brightly colored fur. But not all is as it seems, and a closer look reveals the subtle connections between the two groups, which together address the life-blood of jewelry's potency and permanence.

The chains in the show evolved from a series that won Passama the 2012 Art Jewelry Forum Emerging Artist award. Large links of silver, voluptuously swollen in places and perilously thin in others, come to nestle tightly around the neck. Some links are twisted; others are made of multiple parallel strands. All display the undulating volume changes linking them visually to the body they adorn. The integrated clasp appears invisible, so that when worn the piece creates a sensation of armor that threatens at once to protect and to suffocate. Yet their heavy metallic facade betrays their true substance. Underneath the silver shell lies a hard resin core, the resulting lightness of the chain a comfortable surprise to the wearer.

The origin of these chains is unusual in the world of contemporary art jewelry. Open to working across disciplines and intrigued by the world of fashion, Passama approached the designers at the Belgian apparel firm Capara to collaborate on a collection. Timescale, pace, and design strategies, including color schemes, were set by their designers, while Passama had the chance to develop her own, confident vision of how jewelry augments and sets off clothing, and with that, its wearer.

A very different character marks the second group of works. It consists of pendants and brooches from what Passama titled the "portraits" edition. Small colored patches of fur are meticulously sewn together from behind to represent stylized portraits of people. The direction and swirls of the hair are carefully arranged to create depth and detail, in places containing accents of different colored fur or highly polished metal. Those don't necessarily emphasize facial features, so that, for instance, the eye sockets may be left hollow with shiny disks placed underneath. They are faces painted to ward off demons, objects housing ancestral spirit beings, their eyes allowing glimpses of a world beyond while providing a tiny reflection of the spectator should she dare to come close.

While the brooches are mounted on backings of polished metal, akin to the disks adorning the faces, each pendant is suspended from a carefully crafted chain made from the same fur as the portrait it suspends. Passama's previous works have included *memento mori* of bright furry skulls, to which the portraits seem an extension and which were suspended on similar chains. Another series presented in collaboration with twin photographers from the firm DAN/NAD shows a clever co-arrangement of expressive abstract fur brooches next to images of people whose hairstyles reflects the style of each brooch, creating an unusual connection between jewelry and wearer. The pieces of both of these groups had a more subtle and mystical appeal than those in the current exhibition, which, by comparison, appear somewhat overadorned.

The exhibition consists of a relatively small number of pieces, most of which are displayed on a large surface covered with plain black cardstock in the center of the gallery. Unaided by props like fashion models and portrait photography, as in previous shows, this work is left to speak for itself. And, oh, does it speak! It tells the story of jewelry through the ages; it extols metal chain linkages of all forms and celebrates a long lineage of charms, amulets, and talismans. Noon Passama's formal research into both areas provides the key to the invisible chains that link those two groups.

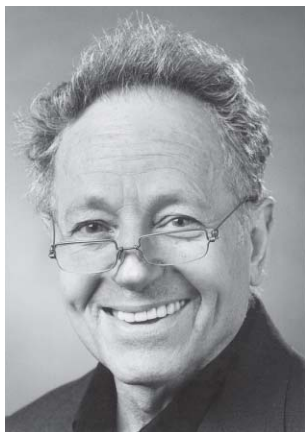
Katja Toporski is a Washington D.C.–based jeweler and writer, and teaches at Towson University.

Portrait No. 22 (brooch), 2014
fur, leather, silver, brass
3 x 3 ⅞ x 2 ¼"

Necklace, 2015
oxidized silver, plastic
diameter 8 ⅝"

Fred Fenster

BY SUSIE GANCH



AS ONE OF the founders of the Society of North American Goldsmiths in 1969, Fred Fenster helped launch the very organization that now pays him tribute. Over the past four-and-a-half decades, as the organization has grown, Fred has continued to play a critical role in the field's development.

Born and raised in the Bronx, Fred attended City College of New York, where he turned his attention to industrial arts and fell in love with metal. Upon graduation, Fred taught for two years in the New York City school system before attending Cranbrook Academy of Art, where he received his MFA. In 1962 he was hired to teach design, jewelry, and metalsmithing at the University of Wisconsin-Madison, and began a distinguished teaching career that lasted for more than 40 years.

Fred has never wavered in his dedication to create pieces that integrate into our lives and rituals, especially the Jewish ceremonial objects for which he is best known. His work comfortably fits modernist aesthetics, wherein ornamentation becomes a necessary part of the construction and function of the object. Fred's love affair with metal is apparent in every piece he creates.

Kiddish Cup #7
sterling silver, 24k gold plated
7 ½ x 3 x 3"
PHOTO: FRED FENSTER

While much of his work is made from sterling silver, Fred has also been recognized for his use of pewter, which he is largely responsible for bringing back into favor. Those of us who have learned how to use pewter were either taught by Fred or by someone who was taught by him. His approach to using this very special metal is comparable to working with clay. He was right when he said in our first pewtersmithing class: "You will never think about metal the same way after you take this class."

Fred is a problem solver, and each of his pieces is a means to discover something new. As a teacher, innovation was central to his philosophy. He taught by example, running through and sharing his thought process from paper to models to finished work. He nurtured his students' sense of curiosity and self-discovery.

Fred's dedication to teaching and his love for what he does extended beyond the classrooms of the University of Wisconsin, to schools such as Penland School of Crafts, Haystack Mountain School, and Arrowmont School of Arts and Crafts, as well as the countless workshops he's conducted worldwide. The quality of his work and importance of his contribution have been recognized through numerous awards, among them the American Craft Council Gold Medal, the Hans Christiansen Memorial Silversmithing Award, and the Renwick Alliance Award for Excellence in Teaching. In 2011 he was designated Master Metalsmith by the Metal Museum in Memphis, Tennessee.

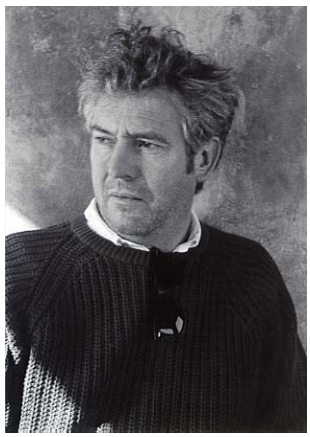
Fred's work is found in many prestigious permanent collections, including the Renwick Gallery of the National Museum of American Art, Smithsonian Institution; the Yale University Art Museum; the Detroit Institute of Arts; and the National Museum of Contemporary Art, Seoul, South Korea.

Fred's legacy is twofold. As a craftsman, it is his outstanding contributions to pewtersmithing and silversmithing that endure. As a teacher, it is his ability to impart knowledge and passion to countless students both within the university environment and in the world at large.

Artist Susie Ganch is Head of the Metal Program for the Department of Craft and Material Studies at Virginia Commonwealth University in Richmond.

Manfred Bischoff (1947–2015)

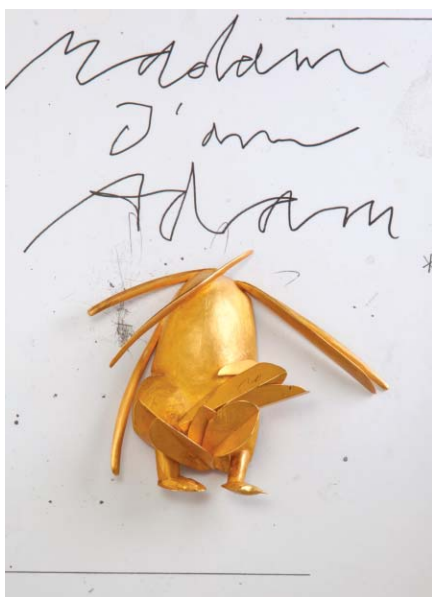
BY HELEN WILLIAMS DRUTT ENGLISH



Manfred Bischoff in Tuscany, Italy, 1997-98

WHAT MAKES A child born in Schömberg (a remote German town), educated in Munich, exposed to Berlin during a defining moment in history, become, within himself, a Tuscan soul? It was in Italy's San Casciano dei Bagni that Manfred Bischoff discovered continuity and community. It was there that his life found the perfect balance between breathing and working. Living in the home he had long sought, he was nurtured by friendships he formed in the village. They supported his intellectual curiosity and desires, and provided a family that would ease his soul.

I first encountered Manfred through his work in 1984: an abstract brooch in black-and-white enamel, reminiscent of Kandinsky. Long before the essential drawings with brooches included texts, notations, and prescriptions from his doctors, they were combined with figures of intimate strangers, vessels, and rising fists in protest against the political atmosphere. The silver works were cloaked in gold and punctuated with his beloved coral or jade and carved skulls. "Death is a beginning and I work backwards toward birth," he said. "I look upon skulls as a symbol of life, not one of death." This was a mysterious and puzzling entrance into a rich, deeply intellectual soul whose inner wanderings took their physical form in the work we know today.



MANFRED BIRCHOFF
Madam I'm Adam, 2012
gold, ink on paper board
brooch 4 x 5 x 1"

In a 2002 interview, Manfred stated: "I begin with language. I get inside of language." Manfred's love of language found itself in obscure places—as an essential part of the drawing, or as a cursive line revealing a secret explanation that took us into his chthonic realms, sometimes leading to his "pot of gold." He understood that language was unique to the human being, and words permitted him to elevate his creative thought. Identifiable script or enigmatic scribbling reminiscent of Cy Twombly were central to the Manfred of the twenty-first century.

Manfred's "drawings" were often puns, or, like Joyce's *Finnegans Wake*, reconstructions of familiar words that must be deciphered to reach the core of the truth invested in his esoteric gold brooches loaded with ideas and illusions. In his home, the original covers of his beloved books had been recovered with white paper; with authors' names handwritten on the spines: Dickinson, Beckett, Joyce, Goethe, Heidegger. They were neatly stacked with the Bischoff script forming a sculpture on the table, and giving one entry to his literary world.

Many artists, through their art, make public their hidden world; among them was Joseph Beuys, who mythologized his own life. In Manfred's home, a print by Beuys states: "I regard thought as the first sculpture to be produced by a human being," accompanied by a Bischoff portrait of Beuys. Deep also in Manfred's mind was a place where the world stopped and the imagination began, where he entered his inner self, bearing his soul and opening just such an inner door to transport us beyond the boundaries of reason. How do we measure the uniqueness of life? In Manfred's words, "It is finding, not seeking, the means by which the Man of the Soul can eventually become the Man of the Mind"—a person descended from the spirit and called to his realm.

On Saturday, May 23, 2015, Manfred's ashes were placed in a niche in the cemetery of his adopted, beloved San Casciano dei Bagni. The following day, family, friends, and colleagues gathered together in the monastery garden next to his home/studio. This occasion was arranged by Rike Bartels, his devoted friend. Many guests wore Manfred's works, revealing pieces that had been privately commissioned and never before seen publicly. Manfred was everywhere. The unexpected exhibition mingled with the guests and made it evident that we had lost an artist whose full genius was yet to be realized. Manfred's death seemed more like an interruption than an ending to a life impassioned with extraordinary artistic quests.

Helen Williams Drutt English is an author, curatorial consultant, educator, and collector.

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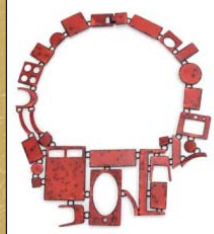

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Notification via email and CaFÉ: Dec. 18, 2015

Accepted entries due:
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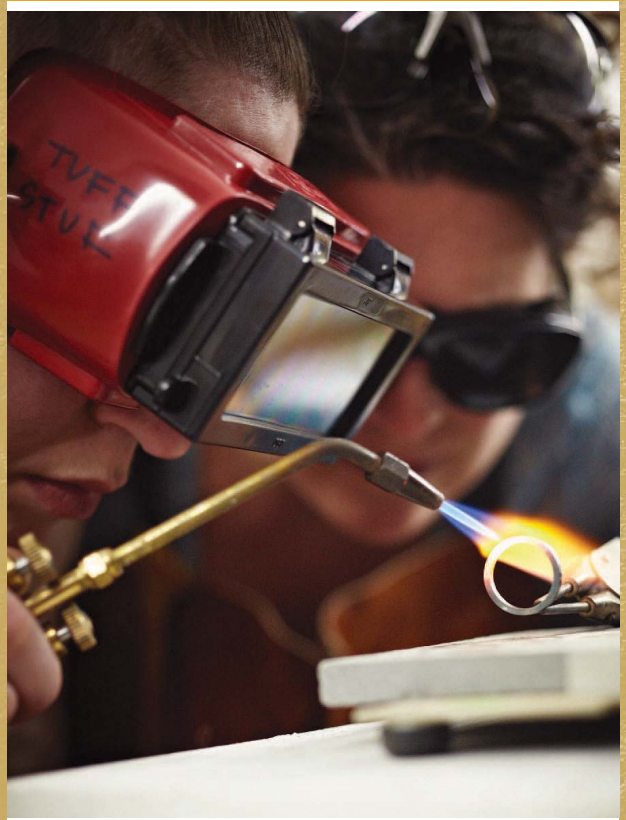

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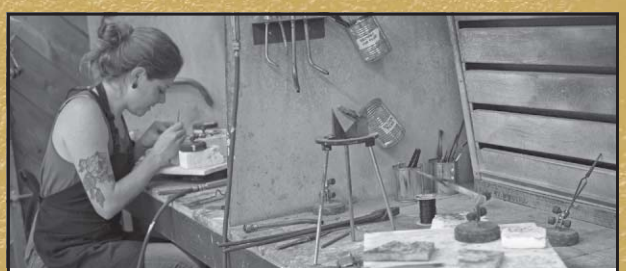

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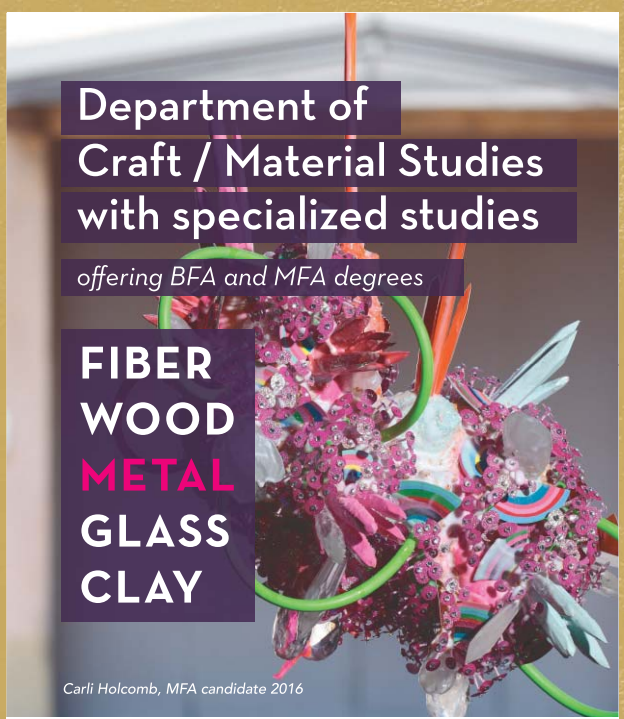

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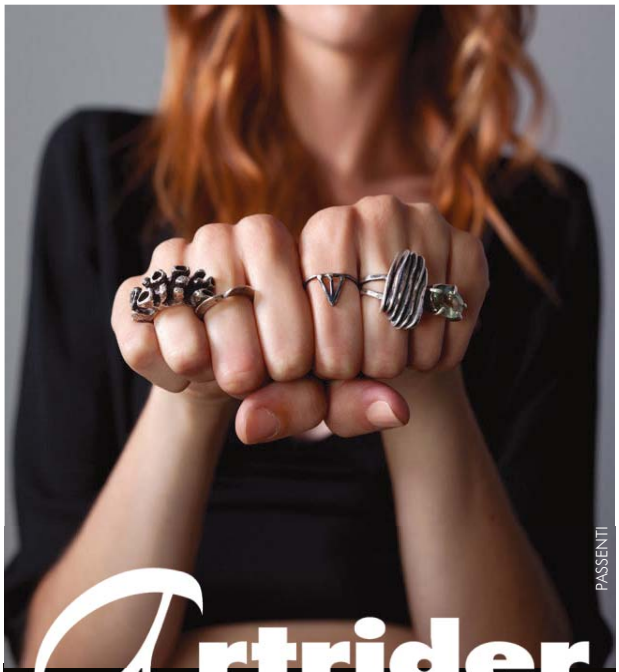

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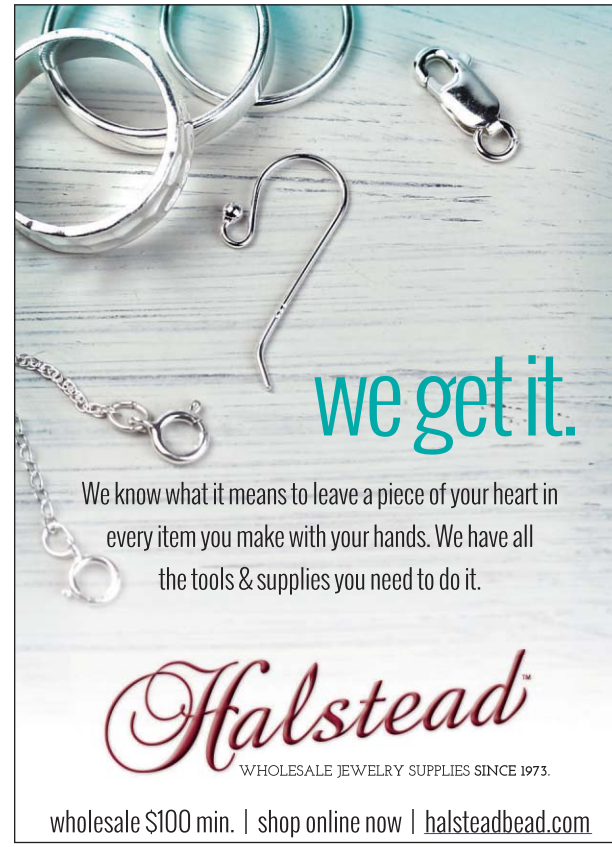
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Erratum

I am writing to correct the review "Gene Pijanowski: 30 Years of Jewelry and Objects," in the Winter 2014 issue of *Metalsmith*. Until 2008, Gene and I credited all our work as having been collaborative, with both our names attached. The attribution was done out of a spirit of mutual support. However, in the review, *Oh! I am Precious! #15* (1987) is represented as being entirely the work of Gene Pijanowski. This is untrue. I discovered *mizuhiki* in Japan by myself, I researched the process of attaching it to a substrate of canvas or Plexiglas, and I fabricated the piece entirely by myself. Gene Pijanowski did not make *Oh! I am Precious! #15*, nor any of the other pieces in the series.

–Hiroko Sato-Pijanowski

Oh! I Am Precious #15 (brooch), 1987
glued paper cord (mizuhiki), canvas
7½ × 2¾ × ½"

metalsmith index of advertisers vol. 35 no. 5

2015 Taiwan International Metal Crafts Competition 12
Aaron Faber Gallery 3
Academy of Art University 65
Alexandra Mosher Studio Jewellery 8
Arrowmont School of Arts and Crafts 66
Artrider 70
Barbara Heinrich Studio 15
Belle Brooke Designs 7
Boris Bally 5
Catherine Friederich 14
CERF+ 80
Cleveland Institute of Art 66
Craftboston Holiday 10
Creative Metalsmiths 8
Creative Metalworks 66
Cyd Rowley 11
Davide Bigazzi Studio 68
Downeast Trading 72
Driehaus Museum 7
Facèré Jewelry Art Gallery 7
Fitzgerald Jewelry 15
Gem & Lapidary Wholesalers 73
GIA 68
Halstead Bead, Inc. 70
Hauser & Miller 74
Haystack Mountain School of Crafts 67
International Society of Glass Beadmakers 79
J Cotter Gallery 11
JA New York 1
Jaclyn Davidson 15
Kerr Corporation 75
Knew Concepts 74
Larry Sanders Visual Images 78
Legacy Findings 73
MJSA 76, 77
MJSA 69
Myron Toback 79
Nicolette Absil 9
North Bennet Street School 67
Otto Frei ..... IBC
Patina Gallery 9
Penland School of Crafts 67
Pratt Manhattan Gallery 14
Reactive Metals Studio 70
Rio Grande ..... OBC
Rock Deco 73
Rosario Garcia Designs 11
Sara Gallo Jewelry 71
SNAG Errata 78
SNAG Maker Profiles 14
SNAGneXt 12
SOFA Chicago 6
Stephen F. Austin State University 66
Studio Jewelers, Ltd. 71
Sydney Lynch Jewelry 9
Tucson Gem & Mineral Society 74
United Precious Metals Refining 71
Velvet da Vinci ..... IFC
Virginia Commonwealth University 68
Waymil 79

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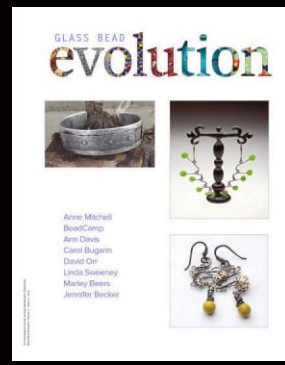

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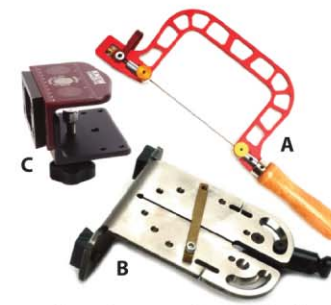

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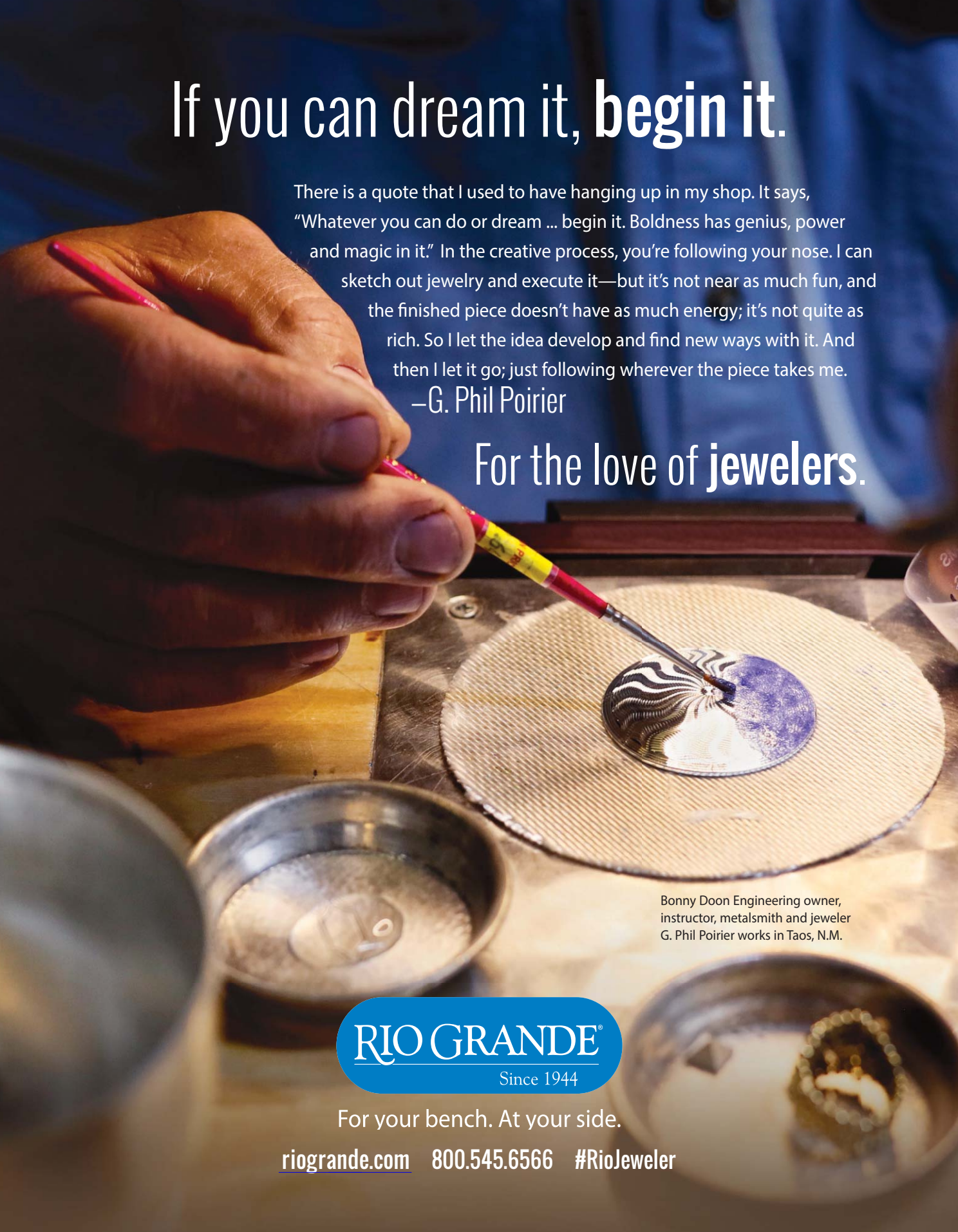
If you can dream it, **begin it.**
There is a quote that I used to have hanging up in my shop. It says, "Whatever you can do or dream ... begin it. Boldness has genius, power and magic in it." In the creative process, you're following your nose. I can sketch out jewelry and execute it—but it's not near as much fun, and the finished piece doesn't have as much energy; it's not quite as rich. So I let the idea develop and find new ways with it. And then I let it go; just following wherever the piece takes me.
–G. Phil Poirier
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